

MUSICAL AMERICA

APRIL 25, 1931



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in Educational Music as
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Institute

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A
YEAR

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CENTS
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 - (a) Men singers may be between the ages of 16 and 30.
 - (b) Applicants in Composition may be between the ages of 16 and 30.
 - (c) Applicants in Conducting may be between the ages of 16 and 30.

New Extension Scholarships for study outside New York City will not be awarded for the season 1931-32, nor will applicants for Scholarships at the Institute of Musical Art be heard at these examinations.

The Fellowship examinations will be held in New York City during the week beginning September 28, 1931. Applications must reach the school before August 15, 1931.

For further information and details of requirements address

THE JUILLIARD GRADUATE SCHOOL
ERNEST HUTCHESON, Dean

49 East 52 Street

New York City

Edited by A. WALTER KRAMER
Founded in 1898 by JOHN C. FREUND

NOVEL STAGING GIVEN "OEDIPUS" AND "STEEL AGE"

Stravinsky Opera-Oratorio and Prokofieff Ballet Impress in First American Stage Performances by League of Composers and Philadelphia Orchestra, Under Stokowski—Effective Décors Designed by Robert Edmond Jones and Lee Simonson

By W. R. MURPHY

PHILADELPHIA, April 20.—One of the most notable events of the season was the first American stage performances, in a double bill, of Stravinsky's opera-oratorio, "Oedipus Rex," and Prokofieff's ballet, "Le Pas d'Acier," given by the New York League of Composers and the Philadelphia Orchestra, conducted by Leopold Stokowski, in the Metropolitan Opera House on April 10, 11 and 13. The New York premiere is to take place on the evenings of April 21 and 22, when the works will be reviewed at greater length.

Serge Koussevitzky and the Boston Symphony had given the Stravinsky work in concert form in Boston Feb. 24, 1928, and repeated it in New York on March 8, 1928. A suite from the "Age of Steel" was performed by the same organization on Oct. 21, 1927.

The vocal cast for the stage performance of the Stravinsky work included Margaret Matzenauer as Jocasta; Paul Althouse as Oedipus; M. Rudinov as Creon and the Messenger; Sigurd Nilsen as Tiresias; and Daniel Healy as the Shepherd. Wayland Rudd acted as the unseen Reader. A chorus of sixty-four tenors and basses from the Princeton University Glee Club, trained by Alexander Russell, assisted.

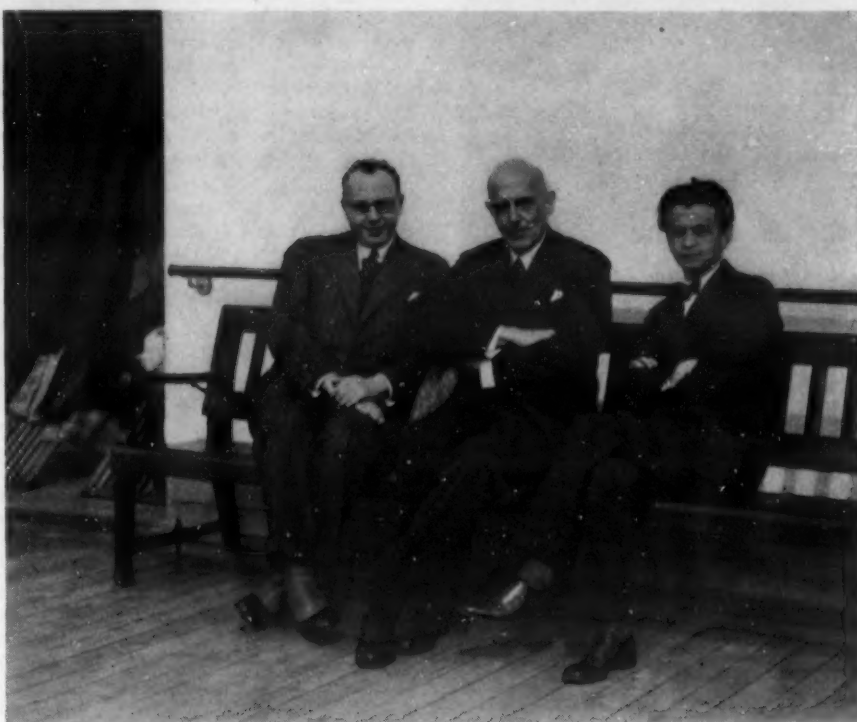
In Modernist Version

The Slav modernist's version of the Sophoclean tragedy of "Oedipus" was staged in a most impressive manner, after designs by Robert Edmond Jones. Gigantic puppets, nine feet high, operated by Remo Bufano, illustrated the action by sparse movements, conveying the sense of titanic tragedy in which epic figures, the playthings of implacable gods, moved to their forewritten doom. They were operated against a black curtain on a lofty platform, those in action being spotlighted on the darkened stage. The chorus of Thebans was seated in the foreground. All were robed alike (including the principals, who sat among them) and were vaguely visible in a weird, bluish light.

Both chorus and principals sang in Latin, in a translation of Jean Cocteau's French text made by J. Danielou. From a height above came the voice,

(Continued on page 36)

Trio of Conductors Sails for Europe



North German Lloyd
Following Their American Seasons, These Three Conductors Sailed for Europe on the Europa Recently. Georg Szell of Prague (Left) Led the St. Louis Symphony as Guest; Max von Schillings (Centre) Is Musical Director for the German Grand Opera, and Issay Dobrowen Has Been Appointed Regular Conductor of the San Francisco Symphony

Six Novelties for Metropolitan; Two New Stage Directors Booked

CONFIRMING reports that the stage direction at the Metropolitan Opera House would be in other hands next season, Giulio Gatti-Casazza, general manager of the company, on April 11 stated that he had engaged two new régisseurs for next season, Alexander Sanine, formerly of the Moscow Art Theatre, and Dr. Hans Niedecken-Gebhardt, of the Berlin State Opera.

Mr. Gatti-Casazza also confirmed the engagement of Max Lorenz, tenor of the Dresden Opera, for next season, and stated that he would produce the following novelties, all of which were previously reported in MUSICAL AMERICA:

"Schwanda the Bagpipe-Player," opera by Jaromir Weinberger (American premiere).

"La Notte di Zoraima," opera in one act by Italo Montemezzi (American premiere).

"Simone Boccanegra," opera by Giuseppe Verdi.

"Donna Juanita," operetta by Franz von Suppé.

"Lakmé," opera by Leo Delibes (revival).

"La Sonnambula," opera by Vincenzo Bellini (revival).

Despite previous reports, it is not expected that "Merry Mount," the American opera by Howard Hanson on a libretto by Richard Stokes, commissioned by the Metropolitan, will be ready for

its world-premiere at the house next season.

The two new stage directors are noted in their respective fields. Mr. Sanine has staged Russian works at La Scala, the Royal Opera in Rome and in Parisian theatres. Productions by the Metropolitan of the original version of Moussorgsky's "Boris Godounoff" and the same composer's "Khovantschina" have been mentioned as possibilities.

Dr. Niedecken-Gebhardt is known as a specialist in the mounting of older classic operas. He was instrumental, with Dr. Oscar Hagen, for the striking revivals of Handel operas given in the University town of Göttingen, which awakened a new interest in these neglected works. Since his call to Berlin several years ago, he has mounted Handel's "Otto and Theophanes" and other of the older operas.

Résumé of Season

The season just closed was the forty-sixth, there having been two years, those of 1892-1893 and 1897-1898, when the house was "dark."

During the Winter, eight revivals and novelties were heard. These included "Peter Ibbetson," by Deems Taylor, which had its world-premiere on Feb. 7; "Le Prezioso Ridicole," by Lattuada, given its first American hearing on

(Continued on page 36)

ENDOWS COLONY ON RIVIERA FOR YOUNG COMPOSERS

Myron C. Taylor Gives Site and Endowment to Provide Year's Post-Graduate Residence for Fellows of American Academy in Rome—Annual Visits with Living Expenses During Several Months Provided For—Main House to Be Centre of Studios

A PLAN to provide a music colony on the Riviera, where young American composers who have completed their three years' period of study on fellowships granted by the American Academy at Rome may spend a year in creative work, and may make annual visits later, has been endowed by Myron C. Taylor, American industrial leader. The announcement of the gift was made by Major Felix Lamond, professor in charge of musical composition at the American Academy.

Mr. Taylor has purchased a two-acre tract of land on the Grand Corniche, near Roquebrune, situated 400 feet above the sea. The property, which he has placed at the disposal of the American Academy, will be administered by the Anabel Taylor Foundation, to be established in memory of his wife. The buildings on the property will be remodeled to provide a central house, and six separate studios will be constructed as living quarters.

It is expected that the colony will be ready for occupancy this Summer and that the first young composers will be admitted next August.

It is the purpose of the donor that fellows of the American Academy may enjoy a year of leisure following the conclusion of their studies, in order to prepare marketable works with which to launch their professional careers. It is also considered desirable that graduate fellows who have established their positions in the United States should spend two or three months each year in Europe, free from teaching and administrative duties, in order to devote themselves to composition.

Living Expenses Provided

Provision will be made to offer the hospitality of the colony to one graduate fellow of the Villa Medici, the French Academy, and to invite distinguished composers to stay there from time to time. The foundation will afford a moderate sum for maintenance in cases where composers have not obtained positions in the United States and are not self-supporting.

The foundation's administration will be in the hands of a committee to be made up of Gorham P. Stevens, director of the academy; Major Lamond, Dr. Howard Hanson, Leo Sowerby, Alexander Steinert and a French representative, M. Honnorat, president of the Cité University of Paris.

PIASTRO ENGAGED FOR PHILHARMONIC

Eight Changes in Personnel of New York Orchestra Are Announced

The appointment of Mishel Piastro as concertmaster of the New York Philharmonic-Symphony, in succession to Scipione Guidi, whose resignation after ten years' occupancy of the post had been the subject of report for more than a month, was confirmed on April 18 by Arthur Judson, manager of the orchestra. Mr. Piastro has held a similar position with the San Francisco Symphony for six years.

Other changes in the personnel of 111 players were also announced by Mr. Judson. The following new members have been engaged: Robert Velten, first violin; Leo Dubensky, second violin; Naoum Dinger, 'cello; Engelbert F. J. Brenner, oboe; J. Vieland, viola, in place of Harry Levy, who will change to second violin; Antonio Gerardi, first violin, and Alexander Williams, E-flat clarinet. Three of the newcomers are native born.

The departing players, besides Mr. Guidi, are Edward Tak, Alexander Cores, Samuel Levine, Ossip Giskin and Albert Marsh. F. Lorenz Smith and Jacob Gehrhardt, members for nearly three decades, are retiring and will probably be pensioned.

Mr. Piastro was born in Kertz, Russia, in 1891. His first instructor was his father, a pupil of Auer, who later taught the son at the Leningrad Conservatory. He was graduated with the highest honors in 1910.

He played in concerts in the Orient and Antipodes from 1914 to 1920 and made his debut in New York in the latter year.

It Is Rumored===

THAT Max von Schillings's opera, "Mona Lisa," will be produced by the Chicago Civic Opera Company next season. This work, which was one of the most popular operas in Germany several years ago, was given its American premiere by the Metropolitan Opera Company in 1923. It is also reported that the Philadelphia Grand Opera Company is considering for production an earlier Schillings opera, "Der Pfeifertag," in a new version recently made by the composer.

That the Metropolitan Opera Company, somewhat envious of the recent triumph of Berg's "Wozzeck," produced by the Philadelphia Grand Opera forces, is ambitious to secure a modern work which shall prove an equal sensation. Artur Bodanzky admitted, as he sailed recently for Europe, that he has been delegated to scout for one.

That Schönberg's "Gurrelieder," for soloists, chorus and orchestra, will have their American premiere next season under Stokowski. The "Gurrelieder" were written twenty years ago and are in the idiom now referred to as Schönberg's "early" style.

Garden Resigns from Chicago Opera

CHICAGO, April 21.—Mary Garden will not return to the Chicago Civic Opera next season, according to a statement made by the management.

Charles L. Wagner, her concert manager, said, "I feel reasonably sure Miss Garden intends to sing in opera in New York in the coming season."



Apeda
Mishel Piastro, Engaged as New Concertmaster of the New York Philharmonic-Symphony

RAVINIA TO GIVE THREE NOVELTIES

"Peter Ibbetson," "Tell" and Messenger's "Basoche" Scheduled

Three novelties have been announced for the coming Summer opera season at Ravinia by Louis Eckstein, the impresario. In addition to Deems Taylor's "Peter Ibbetson," previously announced in MUSICAL AMERICA, the repertoire will include Rossini's "William Tell" and Messenger's comic opera, "La Basoche."

The revivals will include de Falla's "La Vida Breve," Puccini's "La Rondine," Vittadini's "Anima Allegra," Smetana's "The Bartered Bride," Respighi's "La Campana Sommersa" and a part of Meyerbeer's "Huguenots."

In "Peter Ibbetson," Lucrezia Bori will sing the role of the Duchess and Edward Johnson that of Peter, with Alfredo Gandolfi as the Colonel. Elisabeth Rethberg, Giovanni Martinelli and Giuseppe Danise will be the principals in "William Tell" and Yvonne Gall and Mario Chamlee will sing the leading roles in "La Basoche."

The season will open on June 20 and continue for ten weeks.

COOLIDGE FESTIVAL OPENS

Program of Organ and Chamber Music With Stage Action Given

WASHINGTON, April 23.—The Chamber Music Festival to be given during three days at the Library of Congress, under the auspices of the Elizabeth Sprague Coolidge Foundation, was opened today with a unique program of organ and chamber music, with accompanying stage action devised by Irene Lewisohn.

The program included Ernest Bloch's String Quartet, the organ Toccata and Fugue in D Minor by J. S. Bach, and a novel series of French troubadour airs, harmonized by Carlos Salzedo.

A complete review of the programs of the Coolidge Festival of Chamber Music will be published in the next issue of MUSICAL AMERICA.

Toscanini Sails to Europe

Arturo Toscanini sailed on the Berengaria on April 22. Before going to Bayreuth he will conduct two concerts in Bologna in memory of Martucci, and two programs of the Vienna Philharmonic.

FIVE NEW NATIVE WORKS INTRODUCED

American Composers' Concert Brings Scores by Two Women

ROCHESTER, April 20.—Orchestral works by two women and three men were given first performances at the twenty-first American Composers' concert arranged by the Eastman School on April 2. These compositions were:

"A Symphony of Autumn," by Douglas Moore of Columbia University; "Variations on a Pious Theme," from the pen of George Foote, Boston; Symphonic Suite, "Paris, 1927," by Henrietta Glick of Chicago; "Paolo and Francesca," Act I, Scene I, by Dorothy James of the Teachers' College at Ypsilanti, Mich; and "Memengwa," a symphonic poem by Rev. Ignatius Groll, head of the music department of St. Gregory's College at Shawnee, Okla. Performers were members of the Rochester Philharmonic. Howard Hanson conducted.

Depicting Paris

"Paris, 1927," is in three sections: "Left Bank" depicts the student quarter and intellectual phase of the city; "Suresnes," the cemetery where many Americans are buried; and "Right Bank," the city itself, with its jazz and modernity. The music is not strikingly original, but the themes are well handled.

The "Symphony of Autumn," in three movements, has no "program" beyond the title. As a whole, its character is spontaneous, the last movement being the most effective.

Brilliant writing appears in Mr. Foote's "Variations." Using a well-known hymn tune, the composer has shown exceptional inventiveness in his treatment of it, and this number proved one of the best on the program.

Florence Vickland and William Cupp were soloists in "Paolo and Francesca." The score is interesting and well constructed.

Based on an Indian legend, "Memengwa" is descriptive and atmospheric.

All the composers were present to receive the cordial applause of an audience which filled Kilbourn Hall. Another guest was Major Felix Lamond, head of the music department of the American Academy in Rome.

MARY ERTZ WILL

New Honegger Melodrama to Have Premiere at Paris Opéra

As announced in MUSICAL AMERICA for March 10, Arthur Honegger has written a work to a book by Paul Valéry. Information received this week from the publishers, Rouart, Lerolle & Cie., Paris, states that the work is a melodrama in one tableau based on the myth of Amphion. The work will have its premiere next June at the Opéra, at the time of the ballet representations given by Mme. Ida Rubinstein.

Mme. Schumann-Heink to Sing Again at Metropolitan Next Season

According to an announcement made last week by George Engles, Mme. Ernestine Schumann-Heink has accepted an invitation to sing several Wagner roles at the Metropolitan Opera next season. The noted contralto, who will be seventy years old in June, returned to the Metropolitan as guest in 1926 and 1929.

VIRGINIA HOLDS CHORAL FESTIVAL

Performance of Schubert Mass Given — Hadley Leads Orchestra

CHARLOTTESVILLE, VA., April 20.—The annual Virginia State Choral Festival, launched several years ago by the State Federation of Music Clubs, was this year extended to include a four-day program of concerts, contests for young artists and folk-music programs, from April 14 to 17. A Choral Festival Association was organized to cooperate with the club federation in planning the event, under the chairmanship of Annabel Morris Buchanan.

The outstanding event was the performance, on the afternoon of April 16, of Schubert's Mass in E Flat, by a chorus of more than 500 Virginia singers, assisted by the Manhattan Symphony of New York, under the baton of Dr. T. Tertius Noble, choirmaster of St. Thomas's Church, New York. This was given in the McIntyre Amphitheatre of the University of Virginia.

The beauties of the Schubert work were revealed in thrilling fashion by the large group of singers. This concert, in which solo roles were assigned to singers from the chorus, was broadcast.

Manhattan Symphony Heard

On the same evening a concert was given by the Manhattan Symphony, under Dr. Henry Hadley, with Inez Barbour, soprano, and John Powell, composer-pianist, the latter being soloist in his "Rhapsodie Nègre."

The soloists and Dr. Hadley received much applause for brilliant performances.

A concert of Virginia folk music was given on the afternoon of April 14 by artists from this state, including Mr. Powell, as pianist and lecturer; George Harris, tenor; Katherine Walker, soprano; Eva Taylor Eppes, contralto; Winston Wilkinson, violinist, and Hilton Ruffy, pianist.

The final day of the festival, April 17, included an afternoon program of works by Arthur Fickenschner and Harry Rogers Pratt.

JOINS MANNES FACULTY

Dr. Hans Weisse, Viennese Theorist, to Teach in New York

VIENNA, April 10.—It is learned that Dr. Hans Weisse, favorably known here as contrapuntist and composer, will go to New York next season to teach composition at the David Mannes Music School, one of the leading music schools in the United States. Doctor Weisse will succeed Leopold Mannes, who after two years in this post, leaves at the end of this season for Rochester.

A pupil and collaborator of Heinrich Schenker, Doctor Weisse received his degree of doctor of philosophy at the University here. His private seminars have been attended by students from all parts of the world, among them many Americans.

Holst Writes One-Act Opera

Gustav Holst has completed a new one-act opera, "The Wandering Scholar," a setting of a libretto by Clifford Bax. The work takes only about twenty minutes to perform.

Italy Hears Premieres by Wolf-Ferrari and Montemezzi

Cordial Reception Given "La Vedova Scaltra," Musical Setting of Goldoni Comedy by Composer of "The Jewels," Heard at the Royal Opera in Rome—Montemezzi's One-Act Work, "La Notte di Zoraima," Has Successful Premiere at La Scala

By LUIGI COLACICCHI

ROME, April 10.—A recent event of much interest at the Royal Opera was the world-premiere of a new work by Ermanno Wolf-Ferrari, the Venetian composer, whose "Jewels of the Madonna" and "Secret of Suzanna" are well known in the international repertoire. His "Le Donne Curiose" (The Inquisitive Women), given in New York at the Metropolitan Opera House in 1912, and "I Quattro Rusteghi" (The Four Rustics), thus far not sung in the United States, are based upon famous Goldoni comedies. These operas won the hearts of Italian audiences and have been heard widely in the opera houses of Germany.

They do not represent a new musical speech, but rather an original blend of various styles of the eighteenth century, from Cimarosa to Mozart, from Scarlatti to Paisiello, and even that of Rossini, with more modern elements. All these are blended into a fluent melodic discourse which, like a limpid river by the shore, brightly reflects the spirit of the Goldonian comedy.

From these premises it is easy to imagine how eagerly Wolf-Ferrari's admirers awaited his latest opera, "La Vedova Scaltra" (The Cunning Widow), the libretto of which, by Mario Ghisalberti, is also taken from Goldoni. The first performance at the Royal Opera on March 5 was attended by a brilliant audience which welcomed the novelty very warmly.

Score Blends Several Styles

"La Vedova Scaltra" is inspired by Mozart and the Italian comic opera, being, like Wolf-Ferrari's previous works, the result of a blending of styles. It has rhythmic liveliness and melodic fluency, but the unity is not always maintained. Goldoni's comedy itself is a compromise between the dying *commedia dell'arte*, with its elements of improvisation, and the rising *commedia di carattere*, quite different in its theatrical construction as well as in the psychology of the characters. Nevertheless, what the music loses in unity it gains in variety. To each scene of the action corresponds a musical episode, in which persons and situations are synthetically drawn with the pencil of a skilful cartoonist. Now and then the opera falls to operetta levels, but these lapses do not much offend our taste, accustomed to all the changes of modern life.

At times the music assumes a role subordinate to the action, following the recitation sentence by sentence, and, of course, underlining its meaning by orchestral accents and colors. This form of recitative, necessarily arid, is used alternately with another which better reconciles the necessities of the



Ettore Reale, Rome



Keystone View

word with those of the music, since it leaves the orchestra free to develop a melodic idea independently of the voice. Finally, a third system is the traditional one, with clavichord accompaniment.

Such a multiplicity of recitative forms shows the importance which the verbal problem of the opera had for Wolf-Ferrari: that problem always old and always new. However, it is when the comedy, words and action are completely absorbed by the music that the latter reaches the highest peaks. An instance is offered by the very tasteful scene in the garden in the first act, where two comic episodes, pivoted on two quite different characters, are musically emphasized with striking characterization and melodic completeness.

Effective Performance

"La Vedova Scaltra" had an effective performance under Gino Marinuzzi's vivid baton. He gave all the necessary emphasis to the rich orchestration. He drew his rhythmic style from the atmosphere of the dance which runs through nearly the whole opera. The vocal performance was also effective, being entrusted to Adelaide Saraceni, an excellent protagonist, Rina Ferrari, Alessio De Paolis, Giulio Cirino, Alessandro Ziliani, Giacomo Vaghi and Emilio Ghirardini.

The opera was also performed with great success at the Carlo Felice Theatre of Genoa on March 21, with



The Setting of Scene 4 in Act I, of "La Vedova Scaltra," as Painted by Pietro Bianco, Which Received Its First Performance in Rome. Ermanno Wolf-Ferrari, the Composer, Is Seen at the Upper Left. Italo Montemezzi, Whose New Opera "La Notte di Zoraima" Was Produced at La Scala in Milan, Is Shown Below

Gaetano Bavagnoli as conductor and Florica Cristoforanu as protagonist.

Another Italian novelty anticipated with much interest was "La Notte di Zoraima" (Zoraima's Night), by Italo Montemezzi, given at La Scala, Milan, on Jan. 31. This work had been awaited as something new in Montemezzi's art, for the thirteen years of silence since his last opera, "L'Amore dei Tre Re," had led people to expect a deep evolution of his personality. On the contrary, Montemezzi's newest opera is, more or less, the same as his previous one: namely strong Wagnerian musical influence can be remarked in "Zoraima."

The libretto is by Mario Ghisalberti, who condensed into one act a love episode occurring in the struggle for the conquest of Peru by the Spaniards. Zoraima is the heroine of the tragedy, an Inca girl who takes her own life in order not to give herself to Pedrito, a Spanish warrior, to whom she promised her love to induce him to betray his country.

Dramatic Situations

The episode is evidently passionate and the music, too, although the latter does not always seem adequate to the strong realism of the most dramatic situations. The sense of the theatre which Montemezzi has so developed, gives "La Notte di Zoraima" an architecture marked by very effective scenic contrasts. The orchestral organism is also well balanced and leaves the voices free to attain their melodic expansion without harmful interference.

"La Notte di Zoraima," interpreted by Giuseppina Cobelli in the title role; Mario Caniglia, Paolo Marion and Carmelo Maugeri, was cordially applauded and gained many recalls for the composer, who conducted his own opera.

"La Vedova Scaltra" at the first performance was preceded by Mozart's "The Marriage of Figaro" and was followed on March 18 by Strauss's "Rosenkavalier." Thus, in a month Roman theatregoers had the precious opportunity of comparing three different musical interpretations of the eighteenth century spirit and forms which are reassumed in the rococo style. Figaro's Siviglia is not the same as Goldoni's Venice and Maria Theresa's Vienna, and still greater are the differences between Mozart and the two modern composers.

The eighteenth century, as recreated by Strauss and Wolf-Ferrari, is sometimes seen through the lenses of a light irony. What has been said of Mozart's influence on Wolf-Ferrari's music can be said also about Strauss, but Strauss's personality is much stronger than that of Wolf-Ferrari. The elements of Mozart's musicality are so completely assimilated by Strauss that they appear only in the melodic purity and delicacy of some vocal and orchestral passages. Moreover, while the atmosphere of "La Vedova" can hardly be said to be founded on historical ground, we find in the "Rosenkavalier" a Viennese atmosphere provided by the waltz rhythms, which the old priests of the aesthetic separation of the genres used to look upon as a "profanation" of the opera. Perhaps these particular paladins would have preferred minuet movements, pavaues and gavottes. We fail to see the hierarchic difference between a waltz and the so-called "aristocratic" dances. There could be only a certain spiritual difference, since the essence of the waltz is a romantic sensuousness contrasting with the classic sedateness of the minuet.

But, apart from the fact that waltz rhythms are as a rule used by Strauss to represent the libertine Baron and his surroundings, the true hub of "Rosenkavalier" is a woman, Princess Werdenberg, already very rich in all those sentimental attitudes which Romanticism was to develop about a century later.

"The Marriage of Figaro" and the Strauss opera, both conducted by Gino Marinuzzi, received a hearty welcome.

Orchestral Concerts

The symphonic season in Rome did not bring any especially exciting event. No novelties of importance were performed at the Augusteo. The most noteworthy concerts were conducted by Antonino Votto, who presented Albert Roussel's Petite Suite, Op. 39, on March 8, and by Enrique Fernandez Arbos, on Feb. 22. The latter, in a program of Spanish works, gave the first performance in Rome of Ernesto Halffter's Sinfonietta in D Major, which shows much promise in a very young and very talented composer. Adolf Busch gave a concert at the Augusteo, with the orchestra under Mario Rossi, on Feb. 15.

Berlin Opera Fortunes Involved in Law Suit

Klemperer Brings Action Against Prussian State to Fulfill Terms of His Contract as Administrative Music Director of Kroll Opera — Fate of Lyric Theatre Depends on Decision of Prussian Diet—Easter Choral Music Given by Singakademie

By GERALDINE DE COURCY

BERLIN, April 10.—The poor old Kroll Opera is at last tottering on its historic foundations. As the date for the decision on its future by the National Diet (April 11) approaches, confusion grows apace until no one but a qualified German statistician with plenty of spare time could blaze an intelligent trail through the welter of contradictions, political issues and financial complications that must be smoothed out before the doors of the Opera can be irrevocably closed.

As long as the negotiations with the Volksbühne are still pending the state is responsible for about 430,000 marks annually in the form of contracted salaries and the like. Klemperer, the musical director of the Kroll Opera, on the other hand, stolidly maintains that he can continue to run his little show at the old stand for a paltry 400,000 marks, which not only represents a considerable saving to the government, but brings balm to his own *amour propre* and relief to the worried ensemble of the opera, which has been kept in a state of mental unrest for nearly a year.

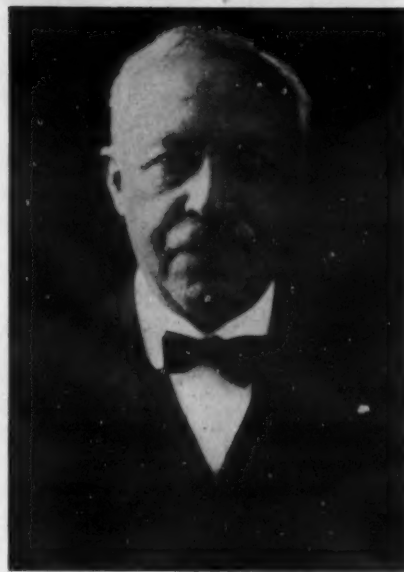
Klemperer Sues Government

At the present moment, Klemperer is considerably concerned over his eventual disposition, and has thrown the fat into the fire by suing the Prussian State in connection with the technicalities of his contract. His contention is that he has been legally appointed by the state to the office of "administrative music director" (*Amtierender Generalmusikdirektor*), which entails sole and absolute authority within a given sphere of activity. Transferring him to the Linden Opera as the ultimate solution does not suit his pleasure, owing to his innate inability and quite comprehensible disinclination to dovetail his personality and ambitions into a scheme which is dominated by a similar official in the person of Erich Kleiber. Furthermore, rumor persistently assigns either Furtwängler or Bruno Walter to a director's post in this opera house, as the



Deutsche Kunstverlag, Berlin

Interior of the Alte Garnison Kirche in Berlin, Scene of a Notable Series of Oratorio Performances by the Singakademie Chorus During Holy Week. At Right, Prof. Georg Schumann, Well-known Composer and Conductor of the Organization



R. Dührkoop, Berlin

third wheel in the state's little musical cart.

Klemperer has put up a spectacular fight in his own interests, and appealed to both history and logic in support of his contentions. But the counsel for the state scattered his well-laid arguments like chaff by refusing to acknowledge any implied exclusiveness in the title of general music director, except in the particular instance of Erich Kleiber, whose contract expressly stipulates that no other conductor may be placed over him during the tenure of his agreement.

If the Kroll's sun should definitely set on April 11, when the bill comes up for a third reading in the Diet, and should Kleiber's contract not be renewed upon its expiration, it is far more likely that the purple toga of authority at the Linden Opera will descend on either Furtwängler or Bruno Walter. This would leave Klemperer high and dry on the state's hands, or force him into the category of routine kapellmeisters such as Leo Blech, Stiedry, Denzler and the others—a totally impossible situation for a temperament requiring independence of thought and action to blossom into its full brilliance.

It seems a pretty sorry mess to the layman, but with four such outspoken personalities fighting for the position of chieftain, it would take no little mantic power to give any approximate forecast of the final outcome of the battle.

Bach Passion Performed

Klemperer opened the regular Easter series of choral concerts with a very imposing presentation of Bach's "Passion according to St. John," the work with which he made his debut with the Philharmonic Choir a little over a year ago after the death of Siegfried Ochs, the founder and conductor of this chorus during many successful years.

This second performance was very beautiful and effective. The chorus gave unmistakable signs of a year's contact with this most dynamic of temperaments. Many changes could

be noted, in quality as well as in form; for instance, the almost total disregard of all *fermati* in the chorales (an innovation that seemed to meet with general acceptance in spite of tradition to the contrary), the introduction of the piccolos in the two choruses, "Sei gegrüsst" and "Schreibe nicht," and the introduction of the trumpets in the closing chorale. These orchestral additions aided very greatly in establishing an instrumental balance, in view of the size and power of the chorus itself.

Klemperer has succeeded admirably in ridding this fine choral ensemble of its scholastic apparel, and has imbued it with brawn and vigor, and with the intrepid virtuosity of an individual mind which accentuates dramatic content by incisiveness of attack, daring dynamic contrasts and a tonal texture of transparency and power.

In the Verdi Requiem, which was given at the first concert of the season, he laid main stress on the operatic elements of this sumptuous score, but in the sombre Bach canvas he scaled his heights of spiritual grandeur by adopting a trenchancy of attack that was gripping in its intensity and fervor. A memorable performance among many.

The Singakademie Chorus, under its distinguished conductor, Professor Georg Schumann, has been very opu-

ST. LOUIS SYMPHONY GIVES BULGARIAN WORK

Yelly d'Aranyi Received With Ovation at Local Debut With Orchestra

ST. LOUIS, April 20.—Yelly d'Aranyi, violinist, made her first appearance here as soloist at the seventeenth pair of concerts by the St. Louis Symphony on March 20 and 21. She had one of the most enthusiastic receptions that has been given an artist here in a long time.

The Mendelssohn Concerto proved an excellent vehicle for the young Hungarian violinist. Her tone, technique and phrasing were admirable. Georg Szell, the conductor, played the piano accompaniments for the two encores.

After the Overture to Weber's "Freischütz," the "German Dances" by Mozart and "Perpetuum Mobile" by Johann Strauss were played. The orchestra was in fine form for the Tchaikovsky fantasia, "Romeo and Juliet."

Mr. Szell again introduced a novelty in Wladigeroff's Bulgarian rhapsody, "Wardar." The work suffered somewhat in comparison with the masterful orchestral writing of the Russian composer.

SUSAN L. COST

American Publication Society Chooses Quintet by Sowerby

The Society for the Publication of American Music has selected for publication this year a Quintet for wind instruments by Leo Sowerby, in addition to the Sonata for violin and piano by Frances Terry, previously announced.

The Sowerby work had its first performance at the Pittsfield Festival in 1922. The works were chosen from among sixty-six submitted.

The society has announced that composers wishing to enter chamber music compositions for the next competition may submit them at any time before Oct. 15, 1931. Detailed requirements may be had by addressing the secretary, Oscar Wagner, 49 East Fifty-second Street, New York.

Chaliapin Joins Russian Opera for London

LONDON, April 15.—Feodor Chaliapin will be a prominent member of the Russian Opera Company which is to begin in May a six weeks' season under Sir Thomas Beecham in the Lyceum Theatre. It is eighteen years since a similar series has been held here. The season is being underwritten by wealthy sponsors, it is stated.



Dear MUSICAL AMERICA:

So the German tenor, Walther Kirchhoff, has quit the opera to be an editor?

Well, well! How the worm has turned! He was a tenor—he presumably still is and always will be—and anybody from a newspaper was anathema to his exalted person. And now, look how the mighty has fallen!

What will "Editor" Kirchhoff do when he calls up a newly arrived celebrated German tenor, stopping at the Waldorf-Astoria—for, as he will doubtless be a busy editor, he will be compelled to call as early as 9:15—is connected with the celebrity's room, and says, "This is Herr Kirchhoff, editor-in-chief of the New Jersey *Hokus*"?

This is as far as he will get, for the gruff voice at the other end will cut in with: "What in thunder do you mean by calling me so early in the morning? Haven't you any manners in America? Don't you respect the privacy of a tenor's sleep? Don't you ever dare call up here again!"

Whereupon "Editor" Kirchhoff may meekly suggest that the tenor might have notified the hotel management that he did not want to be disturbed before noon, which the newly arrived, celebrated tenor may interrupt and climax with some more flattering adjectives concerning American papers and newspapermen's manners. After which the tenor may bang down the receiver.

Some day "Editor" Kirchhoff may get this dose of his own medicine. Do you know that the above conversation actually took place a few years ago, except that the roles were reversed?

There was a friend of mine on the newspaperman's end, and the newly arrived tenor was no other than the sweet-tempered tenor, Herr Walter Kirchhoff, now "Editor" Kirchhoff of the New Jersey *Freie Zeitung*, a German daily newspaper published in Newark.

I was, indeed, surprised that the New York Philharmonic-Symphony on Easter Sunday did not take official notice of the death of George W. Chadwick on the previous day. Chadwick, to be sure, was not identified closely with the programs of the New York orchestra, but as a distinguished figure among American composers I thought that it would have been fitting to play the funeral march from the "Eroica" or "Götterdämmerung" in his memory, or a slow movement from one of his symphonies.

Toscanini may not have wanted to

do this without rehearsal, which I can understand. But could he not have given the baton to Hans Lange, the assistant conductor, for such a tribute? I think he could, especially as the passing of notable musicians and figures of eminence in the world of music has on occasions in the past been signalized in this manner at the Philharmonic.

Three singers, two of them Americans, I'm glad to say, deserve great praise for their contributions to Taylor's "Peter Ibbetson." First, Edward Johnson, who has made the title role an outstanding one in his gallery of beautiful operatic portraits, and, second, Marion Telva, who as Mrs. Deane, the platonic and devoted friend of Peter, gives a touching performance. And don't forget Léon Rother, who makes of the old French Major Duquesnois a moving and pathetic figure. (A lady of excellent musical and dramatic taste, whom I know, thinks that his scene in the inn in Act II is the most human thing in the opera. I am inclined to agree with her.)

The opera without these three would be almost unthinkable.

What gusto and brains in Arthur Mendel's article in *The Nation* the other day entitled "If the Metropolitan Should Go Musical!" Mr. Mendel, who is writing the best musical critical articles *The Nation* has ever published, goes to the root of the matter in what he says, and I am glad he said it.

I must disagree with him, however, when he says that the Metropolitan should have produced "Wozzeck." I for one am glad it did not, for it could not have done it nearly as well as the Philadelphia Grand Opera did under Stokowski. Only Mme. Manski (who sang it in Berlin with Kleiber), of all the Metropolitan roster, would have been an ideal artist for it. Yet could she have surpassed Anne Roselle, who did the Marie so remarkably?

Nor does Mr. Mendel's list of contemporary operas that the Metropolitan ought to do seem complete. He ought to have included d'Indy's "L'Etranger" and Strauss's "Feuersnot," a magnificent work, full of red blood and glowing music, a work often referred to as early, but actually a product of Strauss's best period. Many forget that "Feuersnot" is Op. 50, and "Heldenleben" is Op. 40. A work that comes ten opus numbers after Strauss's symphonic poems can hardly be called early, can it?

As for Pfitzner's "Palestrina," which he thinks ought to be heard here, heaven save the day when that *Bandworm* (tape worm) of finely wrought but uninspired music is produced here! On that occasion they'll need call-boys out front to wake up the audience!

Fourteen persons chosen from various fields of endeavor recently contributed to a symposium, in the columns of *The Etude*, on what musical work they would prefer to hear if they were told that they had but twenty-four hours more to live. The answers ran pretty true to form.

Sousa prefers his own "Stars and Stripes Forever." Is this chauvinism engendered by the title of the march, or is it an honest and disarming frankness concerning a bit of his own handiwork?

Billy Sunday says he would like "In the Sweet By and By." He would! Henry Van Dyke also runs true to

With Pen and Pencil



Ernest Schelling Composes, Conducts and Plays the Piano, but Not All Three at Once, in Spite of Cartoonist Harnisch's Fancy

form, choosing Beethoven's "Eroica" Symphony, "Abide with Me" and "Lead, Kindly Light" for a religious touch, and the Handel Largo. One wonders if the learned doctor knows that the last-named piece has no religious significance in its original form and is merely an apostrophe to a plane tree?

William Green, president of the American Federation of Labor, would like the Sextet from "Lucia." He would!

And Gene Tunney, former heavyweight champion, native of the Greenwich Village water front, but now in the Social Register, chooses the Trauermarsch from "Götterdämmerung."

Now, wouldn't you know it? Gene, however, missed one of his life's opportunities by not speaking for the Beethoven String Quartet in C Sharp Minor, Op. 131. That is a really high-brow piece. You can't listen to it until you've taken your thirty-second degree, and you cannot pretend to understand it unless you've taken your thirty-third!

However, if you ask me, supposing I knew my death warrant had been signed, to take effect in twenty-four hours, should I want to hear any music at all?

I wonder!

One of the worst breaks occurred in the phonograph review department a few Sundays ago, when the gentleman who reviews records for the *Times* revealed his musical knowledge so brilliantly by reviewing Yelly d'Aranyi's Columbia record of the Vitali "Chaconne" and calling it, both in the article and in the cut line, "Charlier's Chaconne." I suppose the gentleman who reviews records (feeling very kindly this morning, I will not mention his name) will excuse his error by saying that the record was incorrectly labeled. True, the record does omit the name of Vitali, giving instead the name of the man responsible for the arrangements, Léopold Charlier. But does this excuse the gentleman who reviews phonograph records for the *Times*, who writes with such glib authority on such important pieces as the Brahms Double Concerto, for not recognizing when he played the record (he must have played it to review it) as the Vitali Chaconne, the only other Chaconne in violin literature, in addition to Bach's,

that a writer on music (even recorded music!) in the New York *Times* would be and should be expected to know?

It is all very easy to read up Florence May or Kalbeck or Grove for the material about a Brahms Symphony or a Brahms Double Concerto and review a record; but it is always possible that some day a label will go wrong and one of the pieces you have read about will turn out to be actually a piece by another composer, and then you will be just as wrong as wrong can be. That's, of course, what happened to the gentleman who reviews records for the *Times* when he didn't recognize the Vitali Chaconne! Of course, he didn't, for he doesn't know the Vitali Chaconne, among other things that he ought to know.

I have it on good authority that there has been a further reduction in the price paid to leading artists in leading German opera houses. The Staatsoper in Berlin, I understand, has set 500 marks or about \$125 as a maximum. This has certainly produced a result that cannot work for the good of this famous opera's business, for I am told that Karin Branzell, Frida Leider, Lauritz Melchior and Friedrich Schorr resigned immediately.

Personally, I do not blame them, for the time devoted to a performance must be worth more than \$100 to artists who have arrived at the point of eminence attained by these four.

Further, measures of this kind may save some money temporarily for German State opera managements, but in the long run it may prove a boomerang, as I can see it driving the best singers away from home to America and other parts of the Ausland.

Out in the highly-charged adjectival atmosphere of Hollywood, they tell of a movie producer meeting another coming from the private showing of a new "super-film."

"How was it, Sam?" asked the first. "Oh, only colossal," answered Sam. Well, I guess Einstein was right. It's all relative, says your

Mephisto

Retracing Wagner's Steps in Creating the "Ring"

This is the second and final installment in Herbert F. Peyser's review of Dr. Otto Strobel's book, "Richard Wagner Skizzen und Entwürfe zur 'Ring' Dichtung" (Richard Wagner's Sketches and Plans for the "Ring" Poems) which has recently been published by F. Bruckmann A.G. in Munich. The work throws light on some hitherto unknown facts concerning Wagner's creative processes in developing the poems and music of the "Nibelungen Ring" tetralogy.

Mr. Peyser, formerly a member of the editorial staff of MUSICAL AMERICA and later active as associate music critic of the New York Telegram, is now living in Germany, where he is special musical correspondent for the New York Times.—Ed., MUSICAL AMERICA.

By HERBERT F. PEYSER

IT was Wagner's habit to begin his work on a music drama by writing out a kind of scenario of the action, interspersed with scraps of prose dialogue, in such a way as to make the characters more or less clear to himself and to define, as far as possible, the principal dramatic situations. Sometimes the first drafts would be the merest fragments, leading nowhere. In other cases even the elaborately developed draft would differ widely from the result we know so well.

Of course, "Siegfried's Tod," having been traversed and re-traversed, held up and amended so many times, may be said to stand in a unique case. Glasenapp has been at great pains to explain certain apparent incongruities and obscurities in the ultimate text of "Götterdämmerung" in terms of these repeated revisions. What Dr. Strobel's work gives us is more valuable and graphic than Glasenapp's efforts at solution, inasmuch as we are per-

This passage—the text of which was published for the first time by Sebastian Röckl, in a supplement of the *Münchener Neueste Nachrichten*, on July 26, 1925—opens as follows:

"Hilde hies ich
wenn Streit sich erhob;
die Brünne trug ich
wenn Kampf entbrann;
Brünnhilde
nannte mich Wotan:
du heisse mich, wie du mich liebst!"

The last line will be recognized as a slight variant of one of Siegmund's utterances in the first act of "Die Walküre." And here it may be opportune to mention that Wotan did not become Wotan till Wagner was engaged on the final version of the "Rheingold" text. Another interesting detail of nomenclature lies in the fact that Siegfried's sword was originally called not Nothung, but Balmung, and the opening of Siegfried's forging song reads:

"Balmung! Balmung!
biedres Schwert!"

Alterations in "Rheingold"

The first prose sketch of the "Rheingold" (which work Wagner afterwards called "The Rape of the Rhinegold," only to revert in the end to the original title) is an extraordinarily interesting example of the gulf which sometimes lay between Wagner's first thoughts and the product that emerged in its final resplendence from that incredible brain. Because of its comparative brevity I shall here give it in its entirety:



Breitkopf & Härtel, Berlin

Richard Wagner on the Conductor's Stand: After a Silhouette by W. Bithorn

in exchange for which Freia is released. A quarrel immediately arises over the ring; one of the giants kills the other. Wotan: "Remember Alberich's curse."

In the next draft of the prologue

sung's home], but has even taken part in it. Wotan declares that it would be but small atonement to permit him, whom Hunding had rendered homeless as a child, to enjoy one night's protection from his foes. Hunding, abashed, yields reluctantly. Wotan draws forth a sword and thrusts it up to the hilt into the trunk of the ash tree; he turns to go, but first declares that the sword shall belong to him who can draw it out. Hunding attempts it, but struggles in vain; he gives up the effort, saying that none can perform it. Siegmund approaches and draws forth the sword, claiming it joyfully as his own. Sieglinde is surprised and pleased. Hunding grows pale with rage and tries to drown his grim mood in a strong drink which Sieglinde had previously prepared for him. Wotan has vanished unnoticed. . . .

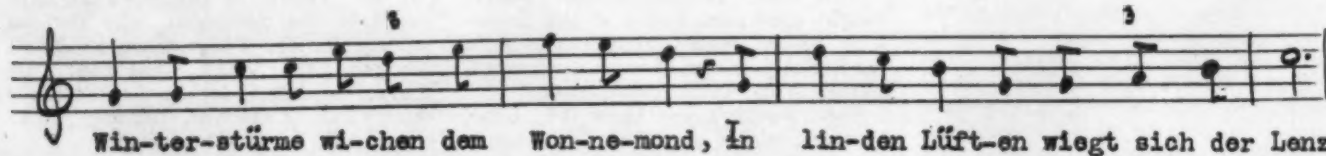
The prose drafts of the second and third acts, on the other hand, approach much more nearly the "Walküre" in its definitive state, though in the second act there is an allusion to the birth of Siegfried, no dream of the slumbering Sieglinde and no slaying of Hunding by Wotan. The elimination of the chief god from the first act was certainly as happy an instinct of omission as that which withheld Wagner from the idea he once harbored of introducing Parsifal into the third act of "Tristan." The situation in "Walküre" was, in point of fact, the obverse of that which caused him to prefix "Siegfried's Tod" with three explanatory dramas. Narrative here was vastly a more artistic procedure than visible action could conceivably have been.

Evolution of Siegmund's Love Song

One more detail that lends a most provocative touch to Dr. Strobel's book deserves to be momentarily considered. That is the evolution of that much and foolishly traduced page, Siegmund's love song. The story of the origin of this passage is perhaps not as widely known as it deserves to be. The verses of the love song ("Winterstürme wichen dem Wonnemond") as they are known today are not found in the "fair copy" of the "Walküre" text. For this there are cogent reasons.

While working on the drama, Wagner was in the habit of taking morning walks in company with an Austrian writer, Dr. Hermann Rollett, and of reading him portions of his work. Dr. Rollett was particularly struck, on one occasion, by the verses sung by Siegmund to his sister in greeting of Spring, and begged the composer to find "eine wirkliche volle Melodie" for this "in every sense poetically beautiful" passage. By way of answer, Wagner took a sheet of paper from his notebook, drew a staff on it, wrote down the foregoing melody and words, sang them to his companion and then made him a present of the paper. Many years later Prof. Ferdinand Bischoff, of Graz, published a facsimile of these measures in the *Neue Musik Zeitung*.

But when Wagner came to work out this commonplace fragment, various things happened; and the original melody, in the words of Hans von Wolzogen, "strove to weave itself out longer and longer," resulting not only in that song which one class of perfect Wagnerites has for so many years affected to scorn and deride, but also in additional verses necessitated by the unexpected elongation of the tune!



The Opening Measures of Siegmund's "Spring Song" in "Die Walküre," as First Conceived by the Composer

mitted to see so much of the work form and reform itself under our very eyes.

The first great prose sketch of "Siegfried's Tod," for instance, sets the opening scene in the hall of the Gibichungs and lacks all trace of what we know as the prologue. It was only after Wagner had read the draft to the actor and dramatist, Eduard Devrient, in Dresden, that he determined to add the Norns and the leavetaking of Siegfried and Brünnhilde, recognizing, as he did, the justice of Devrient's criticism that obscurities lurked in the great fill of material couched in an epic narrative bound to clog the dramatic movement of the piece.

"Siegfried" Narrative Eliminated

But it probably is more in the development of "Rheingold" and "Walküre" than in the successive metamorphoses of the two final dramas of the tragedy that the Wagner student who peruses the Strobel book will feel himself engrossed. The variations undergone by "Siegfried's Tod" have been time and again rather explicitly retailed. Of "Der junge Siegfried" the text has been familiar only in part. Beyond question the most important divergence between this work (which Strobel gives us in full) and the "Siegfried" of our acquaintance lies in the presence here of a narrative by the awakened Brünnhilde in which the events of what eventually became "Die Walküre" are recounted at almost as prodigious a length as Wotan's communication of his woes achieves in the second act of the latter drama.

"I. The three Rhinedaughters. Wotan (bathing)—W. knows the properties of the gold. Fricka is the Rhinedaughters' kinswoman. Alberich appears from the depths. He courts the three maidens one after the other and is rejected. The gold shines forth. "How is that to be won?" "By him who renounces love." Alberich steals the gold. Night.

"II. Fricka. The giants [Windfaher and Reiffrost—only later called Fasolt and Fafner] have built the castle. They desire Freia:—In the end they content themselves with as much gold as can be measured by Freia (whom they hold as pledge). Capture of the Nibelungen hoard decided upon.

"III. Alberich as lord of the Nibelungen. Mime has just been compelled to forge him the tarncap. He puts it on and immediately disappears; from within one hears scoldings and incitations. From all sides the Nibelungen bring on the hoard. Wotan and Loke visit Alberich. He boasts of the hoard and his might. Loke persuades him to show him the power of the tarnhelm. A. turns himself into a toad; thus L. captures him and tears the tarnhelm from him; Alberich, in his own form, is dragged up a prisoner through the clefts to the rocky heights. He pays as his ransom the hoard and finally also the ring, which he curses. The giants obtain the hoard and also the ring, which Wotan first wished to keep, but which, after having been warned, he finally gives up;

Wagner tries to find names for the Rhinedaughters, but hesitates between Bronnlinde, Flosshilde and Wellgunde and Woghilde, Wellgunde and Flosslindel!

Original "Walküre" Sketch

The above, at all events, gives the principal features of the "Rheingold" action with tolerable fidelity, if very much in the rough. But the first act of "Die Walküre," as Wagner sketched it, differs very vitally from the episode familiar to opera-goers. The sketch is much too long to reproduce in this place, but it must be mentioned, in passing, that it was Wagner's plan at this stage to introduce Wotan much after the fashion that Sieglinde was subsequently made to describe him to Siegmund, in that scene wherein she returns to counsel the weaponless Volung to flee Hunding's vengeance. The draft reads, in this particular connection, as follows:

"Sieglinde casts a withering look at Hunding [after the latter has ordered Siegmund from his house] and motions Siegmund to remain. Wotan appears in the shape of an old man. . . . He begs to be allowed to rest. His demeanor, voice and appearance make Hunding respectful in spite of himself; he greets him hospitably and invites him to the meal. Wotan seats himself. . . . Wotan allows Hunding to gather from his talk that he knows of the Volsung's fate. . . . Hunding's embarrassment makes it clear that he not only knows about that deed [the destruction of the Vol-

+ + Musicians Seen in Travel, Vacation, Ceremony + +



Literature and Music, Personified by Three Famous Men, Meet Around the Table in St. Moritz. Bruno Walter, Conductor, Is at the Right, Emil Ludwig, Biographer, at the Left, and Next to Him Sits Arthur Schnitzler, Novelist and Playwright

A Copy of John Alden Carpenter's Ballet, "Sky-scrapers," Was Inserted in the Cornerstone of Hampshire House Recently by David V. Sutton. Onlookers Are: Left to Right, Lejaren A. Hiller, Illustrator; Harry Allen Jacobs, Architect, and Harold Flammer, Vice-President of G. Schirmer, Inc., Publishers of "Sky-scrapers"



Stein



Fritz Wolff, Noted German Opera Tenor, Seen with His Wife on Vacation in Germany

Giacomo Lauri-Volpi, Metropolitan Tenor, Considers His Prize Dog, Wilhelm Tell, An Indispensable Mascot



Wide World

At the Wedding of Edgar Schofield, Bass, and Alice May Marvin, Danseuse (Left), Edward Johnson, Metropolitan Tenor, Was Best Man; Virginia Marvin, the Bride's Sister, Maid of Honor



Acme

Hidemaro Konoye, Japanese Conductor, Welcomed by Members of the Tokyo Chorus on His Return to Japan after Conducting in Europe



Sidney Sukoienig, Pianist (Left), Stops in Leipzig on His European Tour, and Is Photographed Before the Monument Which Commemorates Napoleon's Defeat

Oscar Straus, Light Opera Composer, Seen with Mrs. Straus and Capt. Ziegenbein on the Bridge of the Bremen, Returning to This Country After a Short Visit to Europe (Right)



North German Lloyd

Find Three "Merry Mount" Operas in Existence



Crosby Studio

The Three Composers Who Have, Unbeknownst to Each Other, Chosen the History of the New England Settlement, Merry Mount, for Operatic Subjects: Rosseter G. Cole, of Chicago, Left; Howard Hanson, of Rochester, Centre and David Stanley Smith, of Yale University

OPERA composers of today need not be too greatly concerned with the fact that other men have set to music the same subjects they have chosen. Duplication, triplication and even multiplication are all too common in operatic history.

A current instance of this is now brought to light. The recent announcement that the Metropolitan Opera had accepted for next season the opera "Merry Mount," by Howard Hanson to a libretto by Richard L. Stokes, revealed the fact that an opera by the same name has been written by Rosseter G. Cole, well-known Chicago composer, to a libretto by Carty Ranck. The Chicago "Merrymount" (which joins the two words) is being considered for presentation by the Chicago Civic Opera.

A glance into the past will show that many operas have shared this fate. Rossini's "Barber of Seville" was not very popular in 1816 because it followed Paisiello's setting of the same story, produced in 1782. There was even another "Barber" in the same year that Rossini's saw the light, with music by Morlacchi. The number of settings of "Hamlet" is astonishing—fourteen are listed in Albinati's operatic dictionary.

Romeo Was Popular Subject

"Romeo and Juliet" has been a beloved subject for opera composers, three having used that title, four having reversed it to read "Juliet and Romeo." And, back in 1792, there was Delavrac's "All for Love," which was nothing more or less than the story of these ill-fated lovers.

There are nine titles of plain "Semiramide" and seven operas called "Semiramide Recognized." Rossini's "Otello" preceded Verdi's; Leoncavallo's "La Bohème" was produced the year after Puccini's. Nine composers thought highly of Francesca da Rimini's story, and set it to music.

So it goes—a dozen settings of "Cleopatra," several of "Manon," "Faust" in many forms. Even Mascagni's "Cavalleria Rusticana" is not the sole bearer of its title, as Monleone produced his opera by the same name in 1907. Subjects that are of operatic calibre will always tempt more than one operatic composer.

"Merry Mount" is evidently just such a tempting theme. Mr. Ranck wrote his book more than fifteen years ago, as it was copyrighted in 1914. Mr. Cole began his score in 1920. Able to work on it only during his Summer vacations, he did not complete it until 1927.

Three Merry Mount Operas

By a coincidence that is not so strange when the essentially dramatic possibilities of the story connected with the New England settlement called Merry Mount are considered, Mr. Stokes and Dr. Hanson began work on their opera later. Neither was aware that the Cole-Ranck opus was in existence until Edward C. Moore published the information in the *Chicago Tribune* of March 1, 1931.

Mr. Stokes wrote to Mr. Moore, commenting on the coincidence and pointing out the fact that there is a third opera with the same subject, the work of David Stanley Smith and Lee Wilson Dodd. Mr. Stokes learned of this opera, which is in one act, after his book had been copyrighted and Dr. Hanson was half-finished with his score.

All three "Merry Mounts" (however the name is spelled) deal with the settlement which was on the site of what is now Quincy, Mass. Its inhabitants were English cavaliers. An incident, famous in history, was the invasion of the town by Puritans, who destroyed the Merry Mount Maypole.

Mr. Ranck's tale is of a love affair between a man of Plymouth and a girl of Merry Mount, writes Mr. Moore. It is "entirely straightforward and with a happy ending." Mr. Stokes's sources were Hawthorne's "The Maypole of Merry Mount" and theological writings of Cotton Mather. The Stokes book contains a dream scene entitled "The Hellish Rendezvous," and concerns the love of a Puritan clergyman for a Cavalier girl, whose true lover has been killed.

"The girl is about to be stoned by the Puritans," writes Mr. Stokes, "when the minister thrusts them aside, seizes her in his arms and carries her into a bower of flames conjured up by his spells. . . . He dies with her to prevent reunion (with her lover) in the hereafter."

Mr. Moore suggests a "Merry Mount" festival to show the three different treatments of the same theme.

Barrère Named for Juilliard School

GEORGES BARRÈRE, noted flutist and conductor of the Barrère Little Symphony, has been appointed a member of the faculty of the Juilliard Graduate School, according to a recent announcement by Ernest Hutcheson, dean of the school. Mr. Barrère will conduct a special class in the art and technique of ensemble music for students of wind instruments alone, and in connection with the Juilliard String Orchestra.

The repertoire for wind instruments has been much neglected, according to Mr. Barrère, who is noted for his research in this field. As a means of bringing to light many little-known treasures of woodwind music, he has proposed that a classification by grade be made of these works.

A logical sequel would be the establishment of classes of different grades for wind instruments alone, where available classical music should be used. The repertoire could be in-

terestingly developed by transcriptions written by composition students.

His final proposal was for the formation of an orchestral class for wind instruments, with perhaps a piano or a single string quartet giving the "cues." This class should be led, he said, by a conductor who understands wind instruments thoroughly and who would prepare the wind choir for rehearsals with the orchestra.

Mr. Barrère, who is one of the foremost living exponents of his instrument, was born in France and is a naturalized citizen of the United States. He came to this country in 1905 at the invitation of Walter Damrosch, to become a member of the New York Symphony. He resigned his orchestral post in 1928 in order to devote all his time to solo engagements and to his work as conductor of the Little Symphony. Mr. Barrère has taught at the Institute of Musical Art since its foundation twenty-six years ago.

\$1,000,000 IS SUM OF MELBA'S ESTATE

Conservatory in Melbourne Will Receive Bequest of \$40,000

MELBOURNE, April 10.—Although the late Dame Nellie Melba suffered financial losses during the World War and the recent business depression, her estate is estimated at \$1,000,000.

Publication of Dame Melba's will shows a bequest of \$40,000 to the Albert Street Conservatorium in this city "in the hope that another Melba may arise." John Lemmoné, who made his debut as flutist with the prima donna in 1884 and who accompanied her on many of her concert tours, receives an annuity of \$1,250. The Melbourne Children's Hospital will benefit by a legacy of \$5,000. Two thousand and five hundred dollars is the amount bequeathed to the Melbourne Kindergarten, and \$5,000 is willed for the upkeep of Melba Park, where the singer is buried. Her nephew, Gerald Patterson, tennis player, receives \$2,000.

Residue to Family

The residue of Dame Melba's estate will go to her son, George Armstrong, and to his wife during their lifetime. Thereafter it will descend to their children. Dame Melba's jewels, valued at \$70,000 and including gifts from kings and queens, are bequeathed to her twelve-year-old granddaughter, Pamela Armstrong.

HARRISBURG TO HOLD MOZART FESTIVAL

Composer's Mass in C Minor to Be Feature of Annual Concerts by Chorus and Soloists

HARRISBURG, PA., April 20.—Plans have been completed for the fourth Mozart Festival to be given by the Festival Chorus, soloists and orchestra, under Ward-Stephens, from May 7 to 9. Two afternoon and two evening concerts will be given in the William Penn High School auditorium.

The annual performance of Mozart's Mass in C Minor will take place on the evening of May 7. The chorus of 150 will be assisted by the orchestra and the following soloists: Natalie Bodanskaya, soprano; Paceli Diamond, mezzo-soprano; Albert Mahler, tenor, and Benjamin de Loache, baritone, all members of the Philadelphia Grand Opera Company.

An artists' concert will be given on the afternoon of May 8, by Lillian Gustafson, soprano; Nevada Van Der Veer, contralto; Nelson Eddy, baritone, and the Marmeins, interpretative dancers, assisted by the orchestra.

Horatio Parker's "Hora Novissima" is scheduled for performance on the evening of May 8 by the chorus and orchestra, with the following soloists: Miss Gustafson, Mme. Van Der Veer, Henry Clancy, tenor, and Mr. Eddy.

On Saturday afternoon, May 9, there will be a children's concert, in which the cantatas, "In Woodland," by Richard Kountz, and "The Bells," by Nicola A. Montani, will be sung by two choruses of children from the public schools, conducted by William H. Harclerode, supervisor of music. Rose Bampton, contralto of the Philadelphia Grand Opera Company, and Mr. Clancy will be heard in other numbers.

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[Beginning Season 1931-32]

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AS GUEST CONDUCTOR,
MINNEAPOLIS SYM-
PHONY ORCHESTRA,
March 20, 1931:

Victor Nilsson, *Journal*:

"Mr. Goossens is no stranger to Minne-
apolis, but to meet him in the capacity
of conductor was a great privilege.
He made as such a superlatively favor-
able impression and presented his every
number in a most elucidating, finely
balanced and carefully rehearsed man-
ner. His interpretations were both in
detail and as a whole quite convinc-
ing."

James Davies, *Tribune*:

"Eugene Goossens, one of the younger
generation of conductors, a composer
of great distinction, won for himself
undying fame for the brilliant manner
in which he played the program . . .
I am of the opinion that had Mr.
Goossens chosen to perform any other
symphonic masterpiece than the Mo-
zart symphony in G minor, he would
have won an equally gratifying suc-
cess, for he is exceedingly versatile,
with plenty of fire. He moves easily
and confidently from point to point
meeting each new phase of a compo-
sition, like the last number on the pro-
gram with its myriad facets, with the
attitude of a conqueror."

John K. Sherman, *Star*:

ENGLISH CONDUCTOR MAKES
VIVID IMPRESSION

"Mr. Goossens proved that his repu-
tation as leader is not a figment of
press-agentry, but founded on merits
which make him one of the finest con-
ductors now wielding the baton. His
readings are beautifully balanced and
unified, graphically expressed and pol-
ished off with a neatness and dexter-
ity that give unalloyed delight to the
ear. In addition, he has a marvelous
sense of direction; he knows where he
is going always, and the goal appar-
ently is fixed firmly in his mind so
that the design of his music always
has a centralizing idea holding it to-
gether in a well-knit unit. His direct-
ing has a potent compelling force in
it that carries the exhilarated listener
along on the crest of a tonal wave."

AS CONDUCTOR,
PHILADELPHIA GRAND
OPERA CO., March 12, 1931:

Courier Post:

"Given verve and precision by the
baton of Mr. Goossens, the splendid
music assigned by the composer to the
villagers was more alive than it has
been in several years. . . . Mr. Goos-
sens led with customary artistry and
found principals and chorus more alert
to his direction than ordinarily so
. . . . His direction of the Intermezzo
was a fine feat of conducting."



Alexander Leventon

LONDON PREMIERE OF NEW SONATA (2nd)
FOR VIOLIN AND PIANO

(Albert Sammons and William Murdoch)

London *Sunday Times*,
February 8, 1931:

"Brimful of the interest that arises
from ordered ingenuity, its three move-
ments could hardly have been more
favourably presented. The patterns
are intriguing, the colouring is charm-
ing."

London *Daily Telegraph*,
February 6, 1931:

"This new work is an event to be
chronicled. It is uncompromisingly
modern, yet unforced, and my first im-
pression is of a composition highly
charged with emotion. The feature is
masterly throughout, the three move-
ments beautifully proportioned and
contrasted."

London *Times*, February 6,
1931:

"The violin seems to unlock all the
romanticism in Goossens in a way that
nothing else does. This new work,
finished only last summer, is big music
which builds up coherently into a firm
structure more than capable of carry-
ing its rich decoration, its vigorous
impulse, and some unusual features.
Its interest is mainly harmonic.
Clashes and negations of tonality are
transitory. The texture of the first
movement is complex for the piano.
Thematic interest as such is reserved
for the finale, while the intermezzo is
a lighter movement with rhythmic
charm. All movements have the fea-
ture of an inner pedal point assigned
to the violin."

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AS CONDUCTOR OF
ROCHESTER PHILHAR-
MONIC ORCHESTRA,
February 27, 1931:

Stewart B. Sabin, *Democrat &
Chronicle*:

GIFTS, EULOGIES MARK
FAREWELL TO MR. GOOSSENS
LARGE AND CORDIAL
AUDIENCE ATTENDS
FINAL CONCERT

"Eugene Goossens has reason to know
that his service as regular conductor
of the Rochester Philharmonic Or-
chestra has earned him friendship and
goodwill to add to public appreciation
of his artistic achievements
The audience by its numbers and its
cordial spirit did its part throughout
the concert itself to bear witness to its
appreciation. After the concert came
friends bearing gifts, to serve as last-
ing reminders of friendships made
here, which Mr. Goossens may carry
with him to his new fields of service,
to Cincinnati and who knows whither
after that?"

Amy H. Coughton, *Times
Union*:

"A concert of which conductor and
players may equally be proud marked
the close of the 1930-31 season of the
Rochester Philharmonic Orchestra, and
also marked the end of eight years'
association of Eugene Goossens with
the orchestra as its conductor and
builder. It was an occasion which
filled the theater to capacity and which
brought a certain intensity of feeling
both among the audience and in the
ranks of the players At the
close of the last number Mr. Goossens
was recalled again and again by both
audience and men of the orchestra."

Editorial, *Times Union*:

" . . . The guiding genius behind this
development for the last eight seasons
has been Eugene Goossens, to whom
we say goodbye here today. Goossens
has endeared himself to Rochester.
And while he goes to Cincinnati to
continue his work, he leaves behind
a lasting appreciation, and more: As
a child reflects something of its early
training throughout life, so the Roch-
ester Philharmonic Orchestra, molded
under Goossens' baton, will continue
to reflect something of his genius even
though he is gone."

AS CONDUCTOR,
PHILADELPHIA GRAND
OPERA CO., March 12, 1931:

Linton Martin, *Inquirer*:

GOOSSENS CONDUCTS
CAPITALLY

"Eugene Goossens conducted both
operas, his light, deft touch in the
Ravel piece contrasting strikingly with
the force and fervor that he brought
to the full-bodied and also full-blown
Mascagni music."

New Symphonic Works Interest New York Audiences

Orchestral Leaders Give Novelties — Philharmonic Ends Season — Toscanini Plays Modern American and Russian Compositions and Revives Franck Work — Maganini Number Introduced by National Orchestral Society

FOR programs of concert series which will shortly be concluded, conductors of local and visiting orchestras have provided numbers that held the interest of concertgoers. Toscanini, besides giving two modern American works, played a symphony by Shostakovich, the young Russian composer. This was not a novelty, though it was a first performance by the Philharmonic-Symphony. Henry Hadley closed the season of the Manhattan Symphony with a program largely Wagnerian, though it contained also a Franck transcription by James P. Dunn. Father Finn's Choristers and the Ladies' Chorus of the Manhattan Choral Club also assisted at this concert.

New York Philharmonic-Symphony

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Carnegie Hall, April 5, afternoon. The program:

Symphony No. 4 in B Flat.....Beethoven
Prelude to "Parsifal".....Wagner
Three Excerpts from "Psyche".....Franck
(a) "Psyche's Sleep," (b) "Psyche Borne away by the Zephyra," (c) "Psyche and Eros"
Symphonic Poem "Vltava".....Smetana



Abram Chasins, Two of Whose Compositions Were Recently Played by Toscanini

Again Maestro Toscanini touched heights in an altogether beautiful program. His Beethoven Fourth is one of his supreme achievements, a superbly coordinated reading of wondrous clarity. One can almost forgive his taking the sublime Adagio at a pace more akin to Andante in the light of what he does with the other movements.

Similarly fine were his deeply spiritual penetration of the alluring music of Franck and the exalted and perfectly balanced performance of the "Parsifal." This is the "Parsifal" prelude as Wagner must have dreamed it.

The Smetana was infectiously given, in spite of a certain lack of Bohemian accent and rubato, and a too quick pace on the final statement of the main theme. The orchestra's tonal balance has rarely seemed finer than at this concert, a tribute to its conductor's unrivalled sense of euphony. A.

National Orchestral Association

National Orchestral Association, Leon Barzin, conductor. Soloist, Georges Barrère, flutist. Carnegie Hall, April 7, afternoon. The program:

Concerto No. 3.....Bach
Concerto in D Major.....Mozart
Mr. Barrère
"Night on an Island of Phantasy," Op. 10
Maganini
(First performance)
Symphony No. 5 in C Minor.....Beethoven

Both in the Bach and Beethoven Mr. Barzin accomplished admirable results with his skilled young players.

But the high peak of this program was the playing of Mr. Barrère. It is not often that one hears a flute concerto. Would that one might, provided this great artist is soloist. His performance was one of the most inspiring events of the concert season—in fact, of many concert seasons, and was on a plane which only the greatest artists reach. Tonally and technically he is a master and his phrasing is among the most exquisite we know. His own cadenzas of bewildering difficulty were a musical delight. He was acclaimed and called out seven or eight times at the close, all the more notable when one realizes that the flute as a solo instrument is not as popular as the violin or piano.

There was general approval for Quinto Maganini's new work, based on Norman Douglas's prodigious novel "South Wind." It is an imaginative piece in modern idiom, thematically engaging, orchestrated with a richness of color that is truly felicitous. The composer was called to bow several times from his box. Great credit is due Mr. Barzin and his orchestra for giving so capable a performance of a new modern composition. A.

Toscanini-American-Russian Entente Established

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Carnegie Hall, April 8, evening. The program:

Overture to "The Bartered Bride".....Smetana
Symphony, Op. 10.....Shostakovich
(First Time by the Society)
"Flirtation in a Chinese Garden"
"Parade" (First Time Anywhere).....Chasins
Suite from "The Snow Maiden"
Rimsky-Korsakoff
Overture to "The Flying Dutchman".....Wagner

One could not ask for more novelty than the spectacle and sound of Toscanini playing American and Russian works, when hitherto he has avoided both.

Shostakovich's Symphony has been heard before in New York, under the batons of Stokowski and of Hadley. This symphony, written when he was twenty-one (only four years ago) is one of the most compelling modern works heard for a long time. Although it encloses plenty of reminders of other influences, there is original thought molding the whole into unity and congruity, and there are enough moments of deep feeling, emotional expression and a strange, clear beauty to balance some uncertainties and postured aridities. The striking performance would seem to indicate that the conductor's sympathies and understanding were complete and devoted.

Abram Chasins's two pieces received the same devotional showings. "Flirtation in a Chinese Garden" remains within the piano scope for which it was designed in spite of a charming orchestral costume; "Parade," newly written, presumably originally for orchestra, displays much ingenuity, cleverness and an additional substratum of feeling—the emotion of depression and the mob fear which the composer declares processions always arouse in him.

The young composer was greeted heartily after the performances, and was given an approving pat on the shoulder by the conductor.

This was a distinguished concert on the whole, and a distinguished audience felt the excitement and met it responsively. Q.

Koussevitzky, Bach and Brahms

Boston Symphony, Serge Koussevitzky, conductor. Soloists, Alexander Borovsky, pianist; Richard Burgin, violin; Georges Laurent, flute; Fernand Gillet, oboe; Georges Mager, trumpet. Carnegie Hall, April 9, evening. The program:

Brandenburg Concerto No. 2.....Bach
Messrs. Burgin, Laurent, Gillet and Mager
Concerto for Piano and Orchestra in D Minor
Bach
Mr. Borovsky
Symphony No. 1, in C Minor.....Brahms

The one lack of this concert was variety. It seemed a pity that something was not substituted for one of the Bach numbers. Apart from this, it was an evening of fine playing of some of the world's finest music.

In the Brandenburg Concerto Mr. Mager did real virtuoso playing. The whole work was given with spirit and true classical feeling. Mr. Borovsky, who has not been heard here for some time, proclaimed all the beauties of the piano concerto with skill and finesse. It was clean-cut Bach such as one does not frequently hear. The audience was duly appreciative of it.

The Brahms had an eloquent interpretation, which had all the dignity and splendid beauty which has made the work one of the greatest in existence. Such minor differences in the matter of tempi were individualistic and unobtrusive. It was particularly satisfying playing. H.

Boston Symphony

Boston Symphony, Serge Koussevitzky, conductor. Soloists, Richard Burgin and Julius Theodorowicz, violinists. Carnegie Hall, April 11, afternoon. The program:

Third Suite in D Major.....Bach
Concerto in D Minor for Two Violins.....Bach
Messrs. Burgin and Theodorowicz
"Symphonie Fantastique".....Berlioz

The final program submitted by Mr. Koussevitzky included two items from the Bach festival programs recently given in Boston and a revival of Berlioz's "Fantastique," as a devoir to the hundredth anniversary of its composition. The Bach suite was played with sumptuous tone, if rather deliberately. The two soloists gave the double concerto in charming style, the orchestra being reduced for the accompaniment. The Russian conductor's reading of the Berlioz work was a sensitive and



Georges Barrère, Who Was Acclaimed in a Concerto for Flute by Mozart, with the National Orchestral Association

finely conceived one. The ultra-romantic mood of the opening section was admirably conveyed, and the rather naive descriptive effects in the later movements given their due effect without exaggeration. Yet Berlioz's work, with all its originality for the period in which it was written, remains a bore to most modern listeners. Conductor and orchestra were much applauded. M.

Manhattan Symphony

Manhattan Symphony, Henry Hadley, conductor. Assisted by Father Finn's Choristers and the Ladies' Unit of the Manhattan Choral Club. Soloists, Julia Peters, soprano, and Margaret Brady, organist. Carnegie Hall, April 12, evening. The program:

"Leonore" Overture.....Beethoven
Third Organ Chorale in A Minor.....Franck
(Transcribed for Orchestra by James P. Dunn)
Choral Excerpts by Brahms, Allegri, Waddington, Tallis and Byrd.

The Choristers
Siegfried's Funeral March from "Götterdämmerung".....Wagner
Spinning Chorus and Senta's Ballad from "The Flying Dutchman".....Wagner
Tristan's Vision from "Tristan und Isolde"
Aria "Dich Theure Halle" from "Tannhäuser"
Bacchanale from "Tannhäuser" (Paris version).....Wagner

This, the orchestra's tenth and final concert of the season, attracted an unusually large audience. Following Mr. Hadley's vivid reading of the overture, Mr. Dunn conducted his well-wrought transcription of the Franck work, with Miss Brady admirably performing the organ part. The choristers closed the first half of the program with "How Lovely Are Thy Dwellings," from the Brahms Requiem, Allegri's "Miserere," Tallis's "When Shall My Sorrowful Sighing," Byrd's "Haec Dies Quam Fecit

(Continued on page 41)

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She displayed that perfection of vocal technique, that poise and nobility which we have always admired in this unique singer.—*Berlin Boersen-Courier*.

Tone Color

It is in these songs that she unfolded the admirable wealth of tone color and dynamic shadings.—*Darmstadt Tageblatt*.

Interpretation

A mastery of interpretation which has hardly its equal on the concert stage to-day.—*Montags Post*.

Artistry

One must worship in her one of the most completely equipped artists of the concert stage to-day.—*Tempo*.

"All these qualities still do not explain that vocal phenomenon



GIANNINI

What she radiates is something transcendental which is not easily encompassed in words."

—*Berlin Tageblatt*.



And Germany responds with

Admiration

She compelled undivided admiration with her extraordinary voice.—*Steglitzer Anzeiger*.

Enthusiasm

The enthusiasm was beyond description, just as "indescribable" is also the word for the beauty of her voice.—*Berlin Morgenpost*.

Capacity Audiences

Beethoven Hall was filled to overflowing. The joy of applauding was of a holiday character. Dusolina Giannini sang! —*Vossische Zeitung*.

Festivity

Her evening of song became a festive occasion for the listener and a triumph for the singer.—*Berlin Tageblatt*.

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Weinberger Opera Has Eastern Tone

Premiere of "Beloved Voice" in Munich Is Received with Enthusiasm Under Knappertsbusch — Story Has Dramatic Basis—Folk Element Interwoven with Vivid Effect — Score Sounds Lyric Note

By GERALDINE DE COURCY

BERLIN, April 15.—The long-anticipated premiere of Jaromir Weinberger's new opera, "The Beloved Voice," took place at the National Theatre in Munich on Feb. 28 under the baton of Hans Knappertsbusch. The work was enthusiastically received by the public, although the professional reviewers were practically unanimous in repudiating it as a negligible successor to "Schwanda," so far as inspiration is concerned.

The work is based on the dramatic romance of Robert Michel. The scene is laid in a little mountain village in Herzegovina, where the *schwarzen Bey* is doomed to ostracism and a loveless life owing to the social stigma of selling relics. Aided by a more benign fate, he chances to sing his way into the heart of the village belle, whereupon the villains run to cover and everyone lives happily ever afterward.

Designed as Dance-Drama

Rumor states that the work (published by Universal Edition of Vienna) was first conceived as a vehicle for Herr Kröllner, the talented ballet master of the Munich Opera. The latter having died before the work was completed, Weinberger hastily reworked it into opera form, a fact which may explain the absence of dramatic action and interest.

It is also possible that the libretto appealed to Weinberger because of the excellent opportunity it afforded for the play of his special talent, that is, the development of picturesque folk scenes and melodies. With his eyes concentrated on such a goal, it would be easy to overlook dramatic essentials through the charm of the colored background.

Oriental Harmonies

The music is predominantly lyric, but the many folk melodies proved tiresome on account of the florid and oftentimes inappropriate instrumentation that gave the whole a Schrekeresque tissue, like a rustic clothed in tinsel. The best portions were conceded to be those where Weinberger adhered most closely to Smetana's pattern.

Alexander Berrische, writing in the *Münchener Post*, expressed the opinion



A Scene in Weinberger's Picturesque New Opera, "The Beloved Voice," Which Was Lavishly Mounted at Its Premiere in National Theatre in Munich

that "the introduction of Oriental psalmody and the unblushing traffic with the shallowest and most rancid triviality were serious errors that might easily have been avoided or camouflaged by a musician of Weinberger's caliber."

Oscar von Pindar, of the *Münchener Neueste Nachrichten*, stated that "it cannot be denied that the hopes placed on Weinberger after 'Schwanda' were not fulfilled in this new work, whose Oriental harmonies and involved vocal ornamentations were unpleasant to

western ears, as well as entirely incompatible with a German text."

The opera was beautifully mounted by the National Theatre. An exceedingly clever manipulation of a revolving stage and sliding sets gave variety and charm to the spectacle. The excellent work of Elizabeth Feuge and Fritz Krauss as the protagonists had much to do with the success of the evening.

The opera has already been accepted by most of the leading opera houses in Germany.

TWO SYMPHONY SERIES CLOSE IN MILWAUKEE

Chicago Men Pay Last Visit—Waller Conducts Final Milwaukee Philharmonic Event

MILWAUKEE, April 20.—The series of ten Chicago Symphony concerts closed on March 30 at the Pabst Theatre when Frederick Stock played a request program of unusual interest to a crowded house. The series has been under the management of Margaret Rice for many years.

The César Franck Symphony was the main item in a list that also included the Bach-Abert Prelude, Chorale and Fugue, "Dance of the Happy Spirits" from Gluck's "Orpheus," excerpts from the Dohnanyi Suite and "Brünnhilde's Atonement" from "Götterdämmerung."

The series of eight concerts of the Milwaukee Philharmonic at the Auditorium came to a brilliant close recently, with a capacity audience of 3000 people. The soloist was Luella Melius, soprano, a former resident of Appleton. She was in excellent voice, and sang arias from "Traviata" and "Mignon," and added several encores accompanied by Charles Lurvey at the piano.

Frank Laird Waller led the orchestra in Tchaikovsky's Fourth Symphony, Saint-Saëns's "Dance Macabre" and Rimsky-Korsakoff's "Spanish Caprice." The audience gave him and the orches-

tra an ovation. The plans of the orchestra for next season will be announced shortly.

The Young People's Orchestra of Milwaukee, supported by the Civic Music Association and the city of Milwaukee, gave a concert on March 22 with eighty-five players at the Atwater school in Shorewood before a large audience. Milton Rusch led the orchestra in works by Bizet, Wolf-Ferrari, Bolzoni, Carl Busch, Saint-Saëns and others. Frederick Carberry led community singing and Filmore Walker, boy soprano, sang several solos.

C. O. SKINROD

Gina Pinnera Sings at Lecture Given by Baroness von Hindenburg

Baroness Helene Nostitz von Hindenburg gave a lecture on Germany and President von Hindenburg, her uncle, before a distinguished audience at the Hotel Savoy-Plaza on the evening of April 7.

The Baroness was introduced by Gina Pinnera, soprano, who previously was warmly applauded for her singing of "Pace, pace, mio Dio" from Verdi's "Forza del Destino." As an encore she gave Brünnhilde's Cry, from Wagner's "Walküre." Frank Chatterton was the accompanist.

ROSTER COMPLETED AT COVENT GARDEN

Metropolitan and Chicago Artists Engaged for London Season

LONDON, April 15.—Two American sopranos, Rosa Ponselle and Juliette Lippe, are among the singers engaged for the Covent Garden Opera season, which is to open on April 27 and continue until July 3. Five members of the Metropolitan Opera, in addition to Miss Ponselle will appear. They are: Tullio Serafin, Beniamino Gigli, Lauritz Melchior, Friedrich Schorr and Ivar Andresen.

Lotte Lehmann, Frida Leider, Maria Olszewska and Miss Lippe have been singing with the Chicago Civic Opera. Charles Moor, artistic director, comes from the same company. Bruno Walter, John Barbirolli and Robert Heger will share conductorial duties with Mr. Serafin.

The Repertoire

The repertoire will include cycles of the "Ring," "Tristan," "Lohengrin," "Fledermaus," "Magic Flute," "Rosenkavalier," Romani's "Fedra," "Falstaff," "Rigoletto," "Traviata," "Forza del Destino," "Bohème," "Gianni Schicchi" and "Turandot."

The roster will be completed as follows:

Sopranos: Margit Angerer, Gladys Cole, Sybil Crawley, Noel Eadie, Odette de Foras, Nora Gruhn, Maria Nemeth, Thea Phillips, Aurora Rettore, Mabel Ritchie, Soffi Schöning, Elisabeth Schumann and Josephine Wray.

Mezzo-sopranos and contraltos: Evelyn Arden, Elvira Casazza, Gabriele Joachim, May Keene, Nadia Kovaceva, Gladys Palmer, Gianna Pederzini, Betty Thompson, Anna Tibell and Louise Willer.

Tenors: Dino Borgioli, Luigi Cilla, Edward Leer, Heddle Nash, Giuseppe Nessi, Aureliano Pertile, Gotthelf Pistor, Heinrich Tessmer, Marcel Wittrich and Willi Worle.

Basses and baritones: Fernando Aurtori, Ernesto Badini, Aristide Baracchi, Philip Bertram, Arthur Fear, Benvenuto Franci, Eduard Habich, Otto Helgers, Gerhardt Hüsch, Herbert Janssen, Viktor Madin, Richard Mayr, Michele Sampieri, Mariano Stabile and Walde-mar Staegemann.

Leonora Corona Re-engaged by Metropolitan

Leonora Corona, soprano, who has been re-engaged for her fifth season as a member of the Metropolitan Opera Company, will sail for Europe in May to fulfill operatic engagements during the Spring and Summer.

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Carl Rosa Opera Company Faces Disbandment

LONDON, April 10.—The Carl Rosa Opera Company, established in this country sixty-five years ago, faces disbandment, according to an announcement made at the Lyceum Theatre. Lack of public support is the reason given, the management stating that performers had been financed by private subscriptions.

Beatrice Belkin Quits Metropolitan Opera for Radio and Concert Work



Beatrice Belkin, American Coloratura Soprano, Who Leaves Opera for Concert and Radio Engagements

Beatrice Belkin, coloratura soprano, on April 9 announced her resignation from the Metropolitan Opera Company. The young singer announced that she was leaving the opera because of previous radio commitments which would have interfered with the restricted broadcasting policy of the company. She will be active in future in concert appearances and broadcasting.

Miss Belkin has just completed a tour of sixty-seven cities with "Roxy's Gang." Her first reappearance on the air was in the Roxy Hour on April 13, over WJZ.

New Dunn Arrangement of Franck Chorale Played by Two Orchestras

James P. Dunn has made an orchestral version of César Franck's Chorale in A Minor, originally composed by the Belgian master for organ.

Mr. Dunn's orchestral setting has had two performances this season, the premiere with the Minneapolis Symphony, Henri Verbrugghen, conductor, on April 10 in Minneapolis; the second by the Manhattan Symphony, Henry Hadley, conductor, in New York on April 12, under Mr. Dunn's baton.

Gertrude Wieder Hailed in Berlin, Vienna and Brussels Recitals

Gertrude Wieder, American mezzo-soprano, opened a tour of Europe with much success in a recital at the Bechsteinsaal, Berlin, on April 7. Mme. Wieder was enthusiastically received and gave many encores, according to a cable from Wolff & Sachs to her American manager, Richard Copley.

Mme. Wieder was also received with acclaim at her debut recital in Vienna, which she gave in the Konzerthausaal on April 13 before a large audience.

Mme. Wieder also sang with much success in The Hague on April 15 and was enthusiastically received in a concert in Brussels, according to a recent cable dispatch to her American manager.

The Munich Music Prize for 1931 has been awarded to the composer, Gustav Geierhaas.

PHILHARMONIC HAS HARTFORD WELCOME

Appearance Is First Made in Many Years—Local Choirs Heard

HARTFORD, CONN., April 20.—Hundreds were turned away from the New York Philharmonic-Symphony concert which closed the Bushnell Hall series for the season on April 9. Arturo Toscanini, who conducted, had not been heard here since he led La Scala Orchestra in 1921; the Philharmonic had appeared a decade earlier. The program included music by Haydn, Rossini and Wagner.

D'Indy's cantata, "St. Mary Magdalene," was the most ambitious offering at the concert given on April 7 by the Cecilia Club, which consists of 100 women singers under the leadership of Moshe Paranov. "Marquesan Isle" by Dunn, with jazz-band accompaniment, provided contrast. Helen Jepson was soprano soloist; the organist was Esther Nelson, and Irene Kahn accompanied.

Choir Makes Debut

The West Hartford Women's Chorus of fifty members, conducted by Carl Walton Deckelman, made its initial bow on April 14 in the William H. Hall High School. The soloist was Sigismund Stojowski, pianist. Albert Stanley Usher accompanied.

The glee clubs of the Junior League and Wesleyan University united in a concert at the Hartford Club on April 15 for the benefit of the milk fund for children of the unemployed. The Wesleyan Club is coached by Joseph S. Daltrey, with Frank B. Stover as leader. Marshall Seeley leads the Junior League Club. JOHN F. KYES, JR.

Lauber Music Award for 1931 Won by Gian-Carlo Menotti

PHILADELPHIA, April 20.—By a unanimous decision of the judges, the Carl F. Lauber Music Award for 1931 has been given to Gian-Carlo Menotti, of Philadelphia, for a composition for piano entitled "Variations on a Theme of Robert Schumann." The winner of the award is nineteen years of age and a student of composition under Rosario Scalero at the Curtis Institute of Music.

Honorable mention was given to Mildred Price Smith, of this city, for a composition entitled "Persian Fountains." Miss Smith is a pupil of Leo Ornstein at the Philadelphia Musical Academy.

The committee of judges consisted of Henry Gordon Thunder, chairman, Nicholas Douty and H. Alexander Matthews.

Manhattan Symphony to Give Concerts at Waldorf-Astoria

A series of ten subscription concerts will be given in the grand ballroom of the new Waldorf-Astoria next season by the Manhattan Symphony, under Henry Hadley, on Sunday evenings. The dates are Nov. 1 and 22, Dec. 6, Jan. 3 and 24, Feb. 7 and 21, March 6 and 20 and April 3. An American composition will be performed, and there will be soloists at each concert. In addition to Dr. Hadley, there will be guest conductors, including Charles Lautrup of Copenhagen, Ernst Hoffman of Breslau and Deems Taylor.

From
June 11,
1930 to
May 1,
1931,
appearances in
concert
and
in radio
as
sung by



Apeda

MARTHA ATTWOOD

Soprano

Metropolitan Opera Co. 1926-1930.

Concert, Philanthropic League	Brooklyn, N. Y.	June 11, 1930
Private Musicales	Newport, R. I.	June 28, 1930
Recital	Buck Hill Falls, Pa.	July 12, 1930
Concert	Wellfleet, Mass.	Aug. 1, 1930
Recital	Provincetown, Cape Cod, Mass.	Aug. 24, 1930
Concert	Wellfleet, Mass.	Aug. 26, 1930
Broadcast—WEAF	New York	Sept. 14, 1930
Nation-wide American Legion Broadcast	New York	Sept. 18, 1930
Opened Pure Oil Hour of Fine Music	Toronto, Canada	Oct. 5, 1930
Private Musicales	Great Neck, N. Y.	Oct. 12, 1930
Soloist at Governor's Rally	New York	Oct. 29, 1930
Soloist at Governor's Rally	Pittsburgh, Pa.	Oct. 30, 1930
Mobil Oil Hour—WEAF	New York	Nov. 26, 1930
Musical Appreciation Hour with Musical Art Quartet—WJZ	New York	Nov. 28, 1930
Atwater Kent Hour—WEAF	New York	Dec. 21, 1930
A. Walter Kramer Compositions	Washington, D. C.	Jan. 9, 1931
Sutro Salon	New York	Jan. 11, 1931
Broadcast with Musical Art Quartet—WJZ	New York	Jan. 18, 1931
Broadcast with Musical Art Quartet—WJZ	New York	Jan. 25, 1931
Private Musicales	New York	Jan. 30, 1931
Broadcast—WTIC	Hartford, Conn.	Feb. 6, 1931
Broadcast of Request Program—WEAF	New York	Feb. 15, 1931
Broadcast of Request Program—WEAF	New York	Feb. 22, 1931
Private Musicales	New York	Feb. 27, 1931
Concert—Town Hall Club	New York	Mar. 7, 1931
Broadcast WEAF	New York	Mar. 8, 1931
Soloist with Beethoven Male Chorus	South Manchester, Conn.	Mar. 9, 1931
Broadcast—WJZ	Detroit	Mar. 11, 1931
Soloist—Dallas Symphony Orchestra	Dallas, Texas	Mar. 15, 1931
Recital, Fortnightly Music Club	St. Joseph, Mo.	Mar. 16, 1931
Soloist—Democratic Club	New York, N. Y.	Mar. 27, 1931
Soloist at City welcome for Prince and Princess Takamatsu of Japan—Nation-wide broadcast	New York, N. Y.	April 11, 1931
Soloist at Jefferson Dinner Democratic Club	New York, N. Y.	April 11, 1931
Musicales—Criterion Club	New York, N. Y.	April 10, 1931
Recital	Wausau, Wis.	April 27, 1931

In the aria, "Ah, Non Credea" a mixture of smooth coloratura and calm legato.—Dallas Morning News—March 16, 1931.

Her voice has much beauty and is capable of the finest and most varied shadings of tone.

—Washington, D. C., Evening Star—January 10, 1931

... Atwater Kent directors with all the headliners they have broadcast have never done better by themselves than upon this occasion with Martha Attwood.

—New York Morning Telegraph

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The Metropolitan in Review

WITH the closing of the forty-sixth season of the Metropolitan, one of the most important musical activities of the United States ceases until Autumn. Since the opera house publishes no budget, one cannot make even a conjecture as to whether the season just ended was a financial success or not, but it is safe to assume that it was not a financial failure.

Of the new works and revivals, only "Boccaccio" was an overwhelming success. Several were distinct disappointments. "Peter Ibbetson," the new American work, was a popular success, though whether this was due to inherent charm of the work or the mere fact of novelty must be left to the decision of another season.

The success of "Boccaccio" was something of a surprise and was contrary to the expectations of many. The work was well cast, well mounted, and, above all, well rehearsed, which cannot invariably be said of Metropolitan productions. Whatever the reason, it was one of the hits of the season, perhaps the only unqualified one among the new works and revivals.

Of the new artists, honors go unquestionably to Lily Pons, who was a "dark horse." Miss Pons deserves all the adulation she received. The other new artists were, for the most part, adequate, although several showed promise of what they might do if given greater opportunity.

Rumors of the new building in another locality persist, but as yet no definite statement has

been given out. In the meantime, both materially and musically, the Metropolitan remains in the same position as before. As was said in another connection, "Stands England where it did? It does!"

George Whitefield Chadwick

THE death early this month of George Whitefield Chadwick in Boston has been deeply mourned by musicians throughout the country, for he, among the last of the older school of American composers, was an important figure in the development of our creative art.

Chadwick occupied a position of great distinction over a long period of years. Both as a pioneer in composing in the larger forms and as a musical educator, his contribution was a big one. His orchestral and choral works, as well as his many fine songs, have been performed for many decades, winning him a reputation of high rank.

In the orchestral field his "Melpomene" Overture, his symphonies and "Symphonic Sketches" have in recent years been heard too infrequently. They deserve revivals today, their qualities entitling them to a place of honor wherever our music is heard. Chadwick reflected the New England spirit in a truly vital manner, possessing as he did the sturdiness of inspiration and the technical mastery to give his musical ideas significant formal expression.

Reaching his maturity in a day when sensationalism was not a quality necessary to attract attention, he achieved fame solely on the merit of what he composed. His long activity as director of the New England Conservatory was an important chapter in that institution's honorable career. His name will always be a noteworthy one in the annals of American music. For he was one of those who laid the foundations for music in this country and who labored ardently to make America a musical nation.

Harp Study in Our Schools

AN important departure in public school music is the four-year course for credits in high school in harp study, proposed by Carlos Salzedo and indorsed by many prominent musicians, as reported in the last issue of MUSICAL AMERICA.

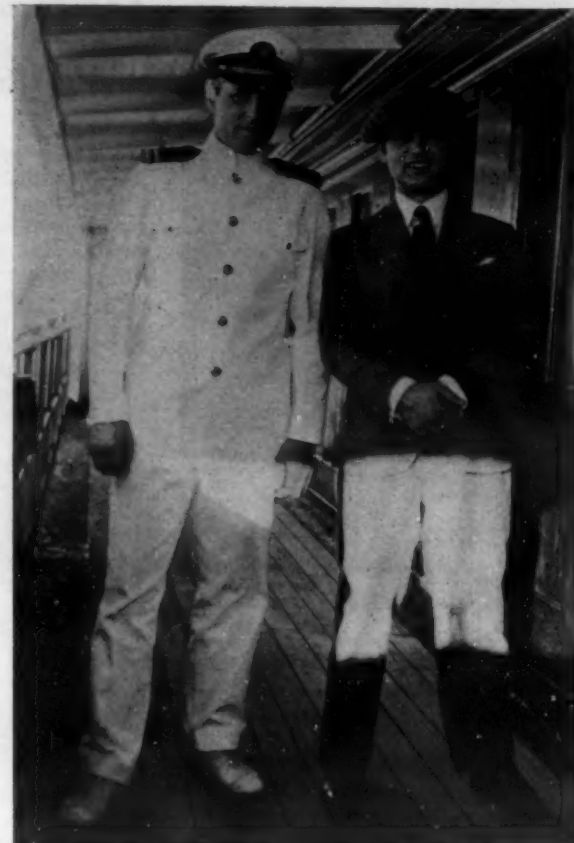
In working out the plan, Grace Weymer, Eleanor Shaffner and Edna Phillips have assisted Mr. Salzedo. It is, indeed, a sign of real progress that an instrument so neglected for many years should be presented for nationwide study in our schools. The proposed course would, we feel, be one that would engage the interest of many who prefer to study an instrument which possesses unlimited potentialities as taught by contemporary harpists.

It would also act as a culminating episode in the valiant fight which Mr. Salzedo has led against the old unmusical player of the harp, whose tone had one color, not unlike the guitar, and who played music comparable only to the trash played by cornet soloists.

MUSICAL AMERICA wishes the proposed course well and hopes that it will be made a part of our school music throughout the land.

In sending in changes of address at the beginning of the vacation period it is earnestly requested that both the Winter address and the address to which the paper is to be mailed during the Summer be given. It is our desire to cooperate in every way, and to this end we make the request that changes of address be sent to us in explicit form.

Personalities



Sailing to Australia, Mischa Levitzki, Renowned Pianist, Is Photographed in Company with W. N. de Timafer, Formerly a Captain in the Russian Navy and Now an Officer of the Matsonia

Lehmann—The French Government recently bestowed the decoration of the Legion of Honor upon Lotte Lehmann, soprano of the State Operas of Berlin and Vienna, of Covent Garden, London, and of the Chicago Civic Opera.

Dallas—Olga Dallas, contralto, gave a private recital for former King George of Greece and his Queen in Bucharest recently. Mme. Dallas, who hails from Staunton, Va., is the wife of Major Emery Yeager, military attaché of the American Embassy in Warsaw.

Heifetz—Jascha Heifetz, the celebrated violinist, is an enthusiastic bibliophile. Among rare volumes in his collection are a first edition of Byron, a Kilmarnock Burns, a fourth folio Shakespeare, a Kelm-scott Chaucer, and first editions of all of George Moore's works.

Telva—Marion Telva, contralto of the Metropolitan, who is retiring from the stage at the end of this season, was the recipient of two large silver cups from members of the staff of the opera house on April 11, when she made her farewell appearance there, singing the role of Mrs. Deane in "Peter Ibbetson."

Carey—American choral conductors will be represented at the Anglo-American Music Conference in Switzerland this Summer by a Philadelphian, Bruce Carey of Girard College and leader of the Mendelssohn Club. Mr. Carey will also attend some of the English music festivals and visit European schools in the interest of music education.

Tokatyan—Explaining that his wife and two children were Americans, and that he "did not want to be the only foreigner in his home," Armand Tokatyan, Metropolitan Opera tenor, was admitted to American citizenship by Federal Judge John C. Knox on April 4. Mr. Tokatyan was born in Bulgaria, brought up in Egypt and received his musical training in Italy.

Koussevitzky—In appreciation of the interest shown by Serge Koussevitzky in Finnish music, especially that of Jan Sibelius, the President of Finland has conferred on him the highest Finnish decoration, the insignia of Commander of the Order of the White Cross. The Boston Symphony has played six Sibelius symphonies under Dr. Koussevitzky's leadership.

What They Read Twenty Years Ago

in MUSICAL AMERICA for April 1911

Unmercenary Bayreuth!

(Headline) WOULD RETAIN
"PARSIFAL" ROYALTIES!
Wagner's Heirs Want Them Con-
tinued Indefinitely After Claim
Has Expired!

~1911~

Not a Bad Plan

Fifty per-cent voice and fifty
per-cent judicious advertising and
press-agent exploitation is Oscar
Hammerstein's recipe for success
for an operatic star.

~1911~

Attention, Mr. Childs!

Alexandre Duval, proprietor of
well-known Restaurants Duval in
Paris, has now found leisure to
turn his hand to composition.
Comic opera is the field of his
activity and he has chosen as the
name of the work, "Barmaids."

~1911~

Hurrah for Opera in English!

The chorus was rehearsing
when Mme. Blank heard the fol-
lowing: "Life is butter! Life is
butter! Life is butter! Melon!
Cauliflower!" which, in reality,
was "Life is but a melancholy
flower!"

~1911~

Sweet, Shrinkink Vile!

Kaiser Wilhelm has refused to
attend a performance of Strauss's
"Rosenkavalier" until certain
scenes of an erotic tendency have
been eliminated—the bedroom
scene changed to a dressing-room
scene, with no bed shown, and
that the relations of the Rose
Cavalier with the wife of the
Field Marshall made of a platonic
rather than romantic nature.

~1911~

Back to Normalcy, What?

Well, now that we have heard
Dukas, the one cry I have to utter
is, Back to Debussy! Back to
Debussy with his conservatism,
his melody, his sane good old-
fashioned kind of music. These
moderns are ruining the art, and
I am filled with unutterable long-
ing for the classic masters. Back
to Debussy, I say.



Paderewski and Mme. Paderewska in the "Shade of the Sheltering Palm," on Their
Estate in Switzerland in the Year of Grace, 1911

Riding the "Time Machine"

MEANDERING through the Museum
one bright and happy day, I came
across a queer-looking contraption with
wheels, a dial, levers, joints and a seat,
but no label. No one knew what it
was, the attendant told me. It had
been found by the janitor in the back-
yard, he said. It might be prehistoric
or mid-Victorian—one could only spec-
ulate. Naturally my curiosity was
aroused, and as I poked the thing
(which squeaked under my prodding)
something told me that here was the
actual "Time Machine" so brilliantly
described in Mr. H. G. Wells's famous
story.

Shooting Through Space

The "Time Machine," it will be re-
called, was an invention which could
be shot through space and time with a
passenger aboard. According to Mr.
Wells, it disappeared one day, passen-
ger and all, and never came back. But
the fact that the author lost track of
it doesn't mean that the contrivance is

drifting about in some fourth dimen-
sion. On the contrary, my discovery
of it in the Museum proves that the
"Time Machine" is still available for
excursions into the years to come.

Having made this decision, I mounted
the seat and pulled the levers, after
setting the dial for a century hence.
But apparently the mechanism had
grown rusty, because after traveling
forward with incredible speed, I sud-
denly stuck at 1951. However, I saw
a number of interesting things, some
of which I'll proceed to relate.

There were rumors of a new home
being built for the Metropolitan Opera
in New York. Several sites were con-
sidered, but none seemed to be quite
satisfactory.

Conductor Stokowski had equipped all
the instruments in his orchestra with
television apparatus so that (while con-
ducting) he could see what effect he
was producing on radio audiences.

Critics were complaining that the art
of song had deteriorated since the
"Golden Age" of Marion Talley, Mary
Lewis, Charlie Chaplin and Mary
Garden.

Writing Without Notes

Composers were writing without
notes or paper, using dice which pro-
duced a vibrant tone when agitated in
round pasteboard cylinders.

Gigantic radio cabinets were built
around apartment houses in order that
the tenants could stay awake all night.

Operatic singers had formed a mer-
ger for the standardization of the
claque.

Handel's "Messiah" was in rehearsal
for performance at Christmas time.

Teachers called a meeting to discuss
the granting of musical degrees by
schools and colleges.

A new instrument called the "saxo-
drum" had firecrackers attached to
every key.

Floral tributes were much in evidence
at concerts by feminine performers.

And the free list of tickets was not
entirely suspended.

TEMPO DI FUTURA

Cap and Bells

Home Work for Crowned Heads

RECENT events in Spain seem to
point to a possibility that the mon-
arch business is nowadays under par.
What with many crowned heads de-
voting themselves to avocations other
than sceptre-waving, it is always well
to keep one's hand in practice at some
other trade.

Not a few noble families nowadays
boast an author or two—or even a
composer.

* * *

State of the Ballet in Roumania

The Dowager Queen Marie of Rou-
mania—whose American visit several
years ago created huzzas—is working
on a ballet pantomime, Ottokar Bartik,
former ballet master at the Metropoli-
tan Opera, told the press as he sailed
recently for Europe.

The royal author has turned out a
libretto entitled "Taina," which tells
about a princess who loved a Gypsy
violinist.

The late Oskar Nedbal began the
composition of the score, and it now
devolves upon the dance master to find
a composer to finish it—which he hopes
to do during his stay abroad. Rehear-
sals of "Taina" are to begin this Sum-
mer.

What an opportunity for those canny
producers, Earl Carroll or Morris Gest!

* * *

This American Levity!

Which reminds us of the classic reply
made by the wife of a certain mayor,
on being complimented by the regal
visitor on the beauties of her city:

"You said a mouthful, queenie!"

* * *

Bread and Circuses

ONE of the annual harbingers of
Spring is the return of the circus.
The music to this perennial childhood
classic is what one might call incidental.
But the exotic delights of the ring—
Barnum's, not Wagner's—include such
choice phenomena as Yasso, the per-
forming elephant, who carries folks
around in his mouth. This experience
might tempt a few ex-Rhinemaidens
to change vocations.

The side-show this year is reported
to be short of wolves. They are all
yowling around the doors of the musi-
cal fraternity. But then—music has
charms to soothe. . . .

* * *

Changing Cars

IRVING WEIL, music critic of the
New York Evening Journal recently
issued a gentle remonstrance to the
pianist, José Iturbi, for his playing of
a certain item. Said he:

"The only disappointment was the
Chopin 'Military' Polonaise, but per-
haps it really takes more than a couple
of express trains to get from Spain to
Poland."

Perhaps, Mr. Weil, perhaps! But
it also takes musical knowledge to dis-
cern the difference between the "Mili-
tary" Polonaise and the one in A Flat,
Op. 53, which was played on this occa-
sion.

* * *

Rough on Robert!

AN English music dealer, recently
devoted a window to records by
Elisabeth Schumann, the German so-
prano. He slipped slightly, however,
when he included a large photograph
of Cortot, Thibaud and Casals, "playing
the Schumann Trio."

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—"delightful . . . program unique in character . . . the recital was a jaunty feather in the cap of the Woman's Club"

Harrisburg

—"one of the most delightful events in a long time"

Atlanta

—"inimitably delightful . . . charm makes luminous her splendid musicianship"

Omaha

—"program unique . . . marvellous versatility . . . epoch making evening"

Minneapolis

—"A most delightful and captivating hour and a half . . . a very fine pianist and an equally good speaker with purpose in all her utterances"

St. Paul

—"performance was one of rare delight . . . warmly emotional quality"

Milwaukee

—"altogether the sort of thing that belongs in the delightful category of 'Different'"

New York

—"something new in the way of entertainment"

Frank Warren, "The World"

—"Marion Rous has blazed a trail as a concertizer"

Grena Bennett, "N. Y. American"

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Composer Sees Radio as Musical Boon

Economics and Music Depend on Same Principles, Says Roland Farley—Depression in Both Fields Caused by Over-Production and Lack of Markets—European Influence Explored—Radio a New and Miraculous Factor—Listeners Approve Songs in Their Own Tongue

THERE is an analogy between economics and music that the musician cannot afford to ignore, according to Roland Farley, who has won success as a composer of concert songs.

"Business prosperity depends upon the proper functioning and nice relative adjustment of three classes of people, or factors: the producer or manufacturer; the distributor or middle man and the consumer or user," said Mr. Farley recently. "At present we are suffering from a business depression because producers have over-produced, distributors have over-distributed, and consumers have bitten off more than they can swallow."

"Music, for its expression, also requires the cooperation of three primary factors: the composer, or producer; the performer, or distributor, and the audience, or consumer. In a business depression, the manufacturer ceases to manufacture, because there is no market for his goods."

"What a coward he is, compared with an American composer! Your brave-hearted American composer goes on and on, producing for a non-existent market, and for distributors who will not 'handle his line.' They, the distributors, represent mostly foreign concerns and are not interested in domestic goods."

Business, Not Art, Encouraged

"If the United States had given as little encouragement to business and transportation as it has to native art," continued Mr. Farley, "our country would still be a wilderness, dotted here and there by clearings made by courageous pioneers, where travel-weary guests would occasionally stop in to eat corn pone and talk of the wonders of great cities. However, business and transportation were tremendously encouraged."

"If it were not for distributors and advertisers, Mr. Ford might manufacture ten times as many cars as he has done, and they would still be on his hands. That is the case with American music. There is no lack of production, but where are the distributors? It is a monumental task to get an orchestral composition used by any of our important orchestras, if the composer happens to be an American. Inferior foreign works are more often heard. It is next to impossible to interest foreign singers in American songs and extremely difficult to interest American singers in them. When reproached for this, the singer will tell you that he or she cannot find any suitable American songs. You will discover, however, that the singer not only does not endeavor to find 'suitable' American songs, but will not, in many cases, even give any notice—or at most merely casual and cursory consideration—to na-



Roland Farley, Composer, Who Sees a Future for American Music in Radio

tive compositions which are brought to their attention. On the other hand, many singers are easily persuaded to use foreign songs."

"It would be absurd and fanatical to urge that foreign music be boycotted in this country, to enable American music to get a foothold in its own soil; but is it too much to wish that it be given at least an equal chance with importations? It would not, I think, be unreasonable to desire some little discrimination in favor of native creations, but surely the obvious discrimination against them is unfair."

"Every nation justly takes more pride in its art than in any other of its achievements, and yet we, by allowing our taste to be formed by foreign propaganda, and our musical activities to be controlled by foreign influence, retard, and almost make impossible, the development of a native musical art worthy of the name."

"But there is another factor, new and miraculous, that has already brought about great changes in this deplorable situation—Factor X, the radio. What its ultimate effect upon music—and everything else, for that matter—will be, would require the imagination of an H. G. Wells to predict. Certain effects, however, are already very apparent and mighty."

"Radio characterizes this age in human evolution, and almost every trend of the times is receiving direction and quality from it. In its bearing on music, a few of the changes already wrought may be noted."

Changes Made by Radio

"The tremendous and very profitable business of selling popular sheet music has been sadly diminished. We all recall the advertising slogan, 'try this on your piano.' Most everyone who had a piano acted upon that suggestion. Now we hear them 'tried' for us on the radio, and so frequently that a novelty becomes unendurably stale in a few weeks. With sheet music have gone the majority of pianos on which it was tried. The concert business as it formerly existed has also suffered."

"People generally are acquiring definite tastes and opinions concerning music. Those who formerly sat stiffly in concert halls like 'Files on Parade,' patiently submitting to doses of culture, now sit at home and turn their dials to what they really enjoy. Songs in foreign tongues apparently do not meet with general approbation. In a hall one had to look interested and enthusiastic when foreign songs were sung in foreign tongues, but in the sanctuary of one's home, one does not have to be a musical hypocrite."

"The radio is a vast mill, grinding many hours a day, and it needs mighty supplies of grist. Recital singers formerly managed—by dint of much repetition—to give hundreds of concerts with approximately fifty songs in their repertoire of which about forty-nine were in foreign tongues. Fifty songs are used up in no time on the radio, and if they are serious songs early repetitions do not seem to be desired. Partly because of the radio's voracious need of supplies and also because the radio audience prefers songs in its native tongue (English), American composers are at last getting their long awaited hearing. Also American singers are coming into their own and being definitely preferred as radio entertainers."

Hangovers from Old Days

"We still have hangovers from the old days, but they get fewer each year. The glamor which surrounded certain performers of the old régime is being perpetuated as best it may; but it does not succeed well in all cases. That glamor was achieved in many ways, most of them quite independent of the real merit of musical performance—the glamor of foreign birth, foreign triumphs, romantic experiences, etc."

"The radio audience hears a voice in a song, and either likes both or one, or dislikes them, and makes no bones about it."

"Radio is an iconoclast. You cannot shame it by shouting heretic. It is not a slave to musical tradition. It is new and progressive, while music, before the advent of radio, was old and fossilized. The library of classical songs had been closed and locked at about the beginning of this century. It was considered that it then contained all of the worthwhile songs which could be written, and was accordingly closed to later comers. Radio burst open this sanctuary of permanence, and gave it a thorough airing."

"Let us test the old and the new, and preserve from each that which pleases us. Perhaps in so doing we shall banish much to oblivion which merits a better fate, but at any rate we shall develop a vital interest in music and a real musical consciousness will be born among us."

"Formerly the cards were stacked against the American composer by publishers who plugged reprinted foreign songs which had run out of copyright and upon which no royalties had to be paid, and by singers who learned such songs from teachers who knew no others. Audiences had been made musically hypocritical by reason of having been educated to believe that apparent interest in certain musical compositions showed culture and taste, while enthusiasm for others, including American songs, showed a lack of these qualities."

"Through radio we shall achieve honesty of musical opinion. And how much more, who can say?" B. F.

Visiting Conductors Give Color to London Concerts

Furtwängler Leads Berlin Philharmonic in Superb Concerts — Oskar Fried Conducts B. B. C. Symphony — Stravinsky Appears in Program of His Works — Rosenthal and Giesecking Among Visiting Piano Celebrities

By BASIL MAINE

LONDON, APRIL 15.—The recent visit of the Berlin Philharmonic, with Wilhelm Furtwängler as conductor, gave us no cause to revise former impressions of these players. The program played in the Albert Hall on March 8 included Beethoven's Seventh Symphony and Sibelius's "En Saga."

The ensemble of the strings of this orchestra is something that must be assumed to be perfect until a finer is encountered. For my part, I have never heard cantabile like that of the violas in the second movement of the Beethoven Symphony, so human, so haunting. It is true to say of all these players that they have the secret of making their phrases sing. In the movement just named and in the "Egmont" Overture, each of the woodwinds played his little snatch of a tune as if indeed the instrument had become his own voice. The brass too, is an admirably unified family.

Remarkable Variety of Tone

They vary their quality of tone according to the content of the music, dark and awe-inspiring in "En Saga," bright and militant in Berlioz's "Hungarian March." As for agreement and cohesion, there could not have been a better example than the last chord on the brass in the "Tannhäuser" Overture. It was appropriate that this should have come at the end of the program. It seemed to sum up the high standard of playing that had been maintained throughout.

As an interpreter Dr. Furtwängler no longer calls for detailed criticism.

He is, of course, a routine conductor. (To say this is not necessarily to criticize him adversely.) It is true that he never allows his hearers to imagine that anything he conducts has become stale for him. He conducts the "Tannhäuser" Overture as if it were a newly-found work. He is always on his guard against the contempt or indifference bred by familiarity; so much so that he occasionally drags in effects that are obviously the product of showmanship. There was an example during the symphony, where the trio was taken so slowly that the movement was thrown completely out of perspective. Generally speaking, Furtwängler is at his best when he puts his trust quite simply in the music and in the admirable organization he has at his command.

Fried Leads B. B. C. Symphony

Another visiting conductor is Oskar Fried, who has led some of the British Broadcasting Corporation Symphony concerts. On March 11 he conducted a program which included Berlioz's "Symphonie Fantastique" and Brahms's Second Piano Concerto. It would be misleading to judge Mr. Fried by outward show, for he frequently suggests a rigid and pedantic outlook by his gestures. The actual playing he secures partly gives the lie to this impression. Obviously he takes his rehearsals with great care over details and is a musician with a fresh and illuminating mind.

Perhaps the symphony was too carefully calculated in places. Berlioz (and especially in this remarkable work) calls for complete abandon and at the same time a firm control. There are few conductors in whom these contradictory elements are reconciled. Mr. Fried, I think, cannot be described as a born Berlioz conductor. The "Ranz des Vaches" movement, for instance, lost something of its atmosphere at his hands and in the last movement he did not allow the melodrama to appear as it should, naked and unashamed.

The Brahms concerto was a different story. Here he obtained orchestral playing of a very high order, precise, well-balanced and in complete accord with Giesecking's interpretation of the solo part, so that the great work was



ALINE FRUHAUF
Moriz Rosenthal, Whose Recent Appearance in London Was an Outstanding Event of the Season

revealed as a continuous interplay of ideas, and the fertilization seemed to be taking place there and then.

Like all his views, Giesecking's view of this work is not obvious, but unique. The strong, violent emphasis and powerful energy of his first two movements are difficult to bring into line with the eerie delicacy of the rest. It is as if he is intent upon throwing into high relief the dual nature of this concerto, its masculine beginning and feminine ending. Or perhaps it is his own dual nature which emerges in a work of this kind.

Many readers of MUSICAL AMERICA have probably formed their own judgment of this strange, phenomenal pianist. For my part, I cannot but believe that he is a musician in whom exist two contradictory natures which have been forced into agreement by a powerful will. Of that will his magnificent technique is an eloquent expression.

Ovation for Pianist

The London Symphony continues its policy of playing under guest conductors. Hans Weisbach was the guest on March 16. His program included Florent Schmitt's "La Tragédie de Salomé" and Beethoven's Seventh Symphony. His earnest manner and strenuous conducting secured performances that did not rise far above the average level. During the symphony, his choice and maintenance of tempi were frequently lacking in stability. He conducted Schmitt's work as if he believed in every note of it (and that is saying much, for the scoring is anything but frugal), but it must be confessed that this music, divorced from its *drame muet* and swollen into a symphonic manner, shows up badly in the concert hall.

The event of this concert was Moriz Rosenthal's playing of the solo part of Chopin's E Minor Concerto. It was a delight to hear Chopin-playing at once so masterly in technical assurance and so entirely rightminded. Rosenthal was given a reception more enthusiastic than any I recall during the present season.

Stravinsky has visited us again, this time to appear as soloist and conductor at one of the Courtauld-Sargent concerts. The event of that particular evening (March 2) was the first performance in England of his Capriccio for piano and orchestra, with himself playing the piano part. Those who ex-

pected this work to answer the numerous questions that have lately been raised over Stravinsky, his aims and his future, were given no help. The Capriccio is as much "a little one" as Beethoven's Eighth Symphony, which Dr. Malcolm Sargent had conducted earlier in the evening; a bright, clever little one, indeed, full of whimsical device, sparkle and ingenuity, but in no sense a sign-post for the students of Stravinsky's career.

The writer of the program notes—an ardent Stravinskyan—referred to "deferences," here to the spirit of the Lied, here to the spirit of the Overture. "Deference" is good. The Capriccio is deferential from beginning to end. What many are anxiously awaiting from Stravinsky is a positive gesture such as the one he gave in "L'Histoire du Soldat" or "Le Sacre" or "The Fire Bird." The suite from the last work was conducted by the composer at this concert. The large audience left no doubt as to which of the two works it preferred.

As is the custom at these admirable concerts, the whole program was repeated on the following evening.

Intercollegiate Glee Club Movement Being Extended to Europe

The movement for intercollegiate glee club contests, sponsored by the Intercollegiate Musical Council, will probably be extended to Europe in the near future, according to a recent announcement by the organization. Delegates from twelve countries will meet with representatives of the council next July to discuss plans for international cooperation. The organization now includes more than 100 college and preparatory school glee clubs, with some 6000 members. In addition, 130 more colleges are reported to be awaiting organization into regional groups.

Violinist Writes Memoirs

MERANO, ITALY, April 15.—Hugo Heermann, the veteran violinist, who has been sojourning here, has recently begun writing his memoirs. He is now in his eighty-seventh year.

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In these lectures also Miss Liebling will help the student and the teacher in the choice of suitable material for program making. To build a program which is correct, attractive, unusual and singable from the vocal point of view of the singer who is to sing it, is not easy; but it is an art which can be learned and it is an indispensable part of the equipment of every good teacher. A wealth of beautiful songs of every period and style will be introduced in these lessons.

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BOSTON WELCOMES AMERICAN PROGRAM

Choral Works by Parker and Mabel Daniels Are Sung on Easter Day

BOSTON, April 20.—The concert of the Handel and Haydn Society, given in Symphony Hall on Easter afternoon, was devoted to works by two American composers, Mabel Daniels's "Exultate Deo" and Horatio Parker's "Hora Novissima." Soloists were Jeannette Vreeland, Kathryn Meisle, Dan Gridley and Nelson Eddy. The orchestra was the People's Symphony. Thompson Stone conducted.

Miss Daniels's "Exultate Deo" had its first public performance. The work was composed in 1929 for the celebration of the fiftieth anniversary of the founding of Radcliffe College, of which Miss Daniels is an alumna. It was first given in a private concert under the baton of Wallace Woodworth by the combined glee clubs of Radcliffe and Harvard Colleges on May 31, 1929. The text is a compilation of verses from the Psalms of the Vulgate, many of them, curiously enough, the same that Stravinsky used in his recent "Symphony of Psalms."

Spirit Is Festal

The festal spirit prevails in the work. The very first sentence rises in exulting sonorities. The mood is magnificently sustained. The orchestra reinforces ably the joyous song of the chorus, and at the pauses injects ceremonial fanfares for a trio of trumpets. A contrasting section strikes a note of prayerful humility: "Incline Thine ear unto me and save me." Not without its note of gravity and deep solemnity, this song of rejoicing at its close returns to the mood of the beginning and achieves a thrilling climax. The whole is written with great effectiveness for both voices and orchestra. It deserves a place beyond the usual run of "occasional" pieces. Mr. Stone, chorus and orchestra gave it a splendid performance.

Conductor, soloists, chorus and orchestra combined to give the Parker work a memorable reading.

Play "Salome" Dance

The symphony concerts of March 19-20 included portions of Mendelssohn's "Midsummer Night's Dream" music and a repetition of Honegger's new Symphony, Strauss's "Dance of Salome," and a magnificent performance of Tchaikovsky's Concerto in B Flat Minor by Vladimir Horowitz.

The People's Choral Union, under Leland Arnold, gave a concert in Jordan Hall recently, which included portions of Dvorak's "Stabat Mater," an excellent chorus by Mabel Daniels and Handel's "Hallelujah." The soloists were Mmes. Leadbetter and Rice and Messrs. Boynton and Kidder.

Paul Velucci, pianist, in Jordan Hall recently played a sonata by the seldom-heard Schobert and other works, with a sense of style and well developed technique. Howard Golding, pianist and teacher, gave his annual recital in Jordan Hall, including an illuminating performance of Chopin's Sonata in B Flat Minor.

The People's Symphony on March 22, presented Philip Greeley Clapp as composer and conductor in his new Sixth Symphony and his early tone-poem, "Norge." Reginald Boardman was soloist in Rubinstein's Piano Concerto in D Minor, and Joseph Zimble,



Mabel Daniels, Composer of "Exultate Deo," Given Its First Public Performance in Boston

'cellist, in Volkman's Serenade in D Minor. Dr. Clapp's "Norge" was full of high promise, but the symphony was rather conventional. As conductor, Dr. Clapp showed skill and authority.

Elly Ney on the same evening played an all-Beethoven program, including the Sonatas, Op. 111, the "Moonlight," the "Appassionata" in vivid style. Martha Cantor on March 24 gave a recital of piano music in Jordan Hall. Alexander Kipnis gave a splendid recital in the concert course of Wellesley College on March 26, including airs from "Boris Godounoff" and "Don Carlos," and lieder. Esta Cantor, on March 29 in Jordan Hall, made her debut as singer of operatic airs, with an orchestra of twenty-five from the People's Symphony for accompaniment. Lucile Monaghan, pianist, who was a few years ago a Mason & Hamlin prizewinner, on March 30 gave a recital in Jordan Hall, showing a sense of style and interpretative insight.

ALFRED H. MEYER

Pupils of Hugo Kortschak Heard in European Recitals

Two pupils of Hugo Kortschak have made successful European appearances recently. Minna Krokowsky gave a recital in the Bechstein Hall, Berlin, on Feb. 13. Milton Steinhardt played in a concert arranged by the Foundation des États-Unis d'Amerique in Paris on March 15.

As he has done for a number of years, Mr. Kortschak will spend the Summer at Cummington, Mass. From June 15 to Sept. 15 he will hold classes there for violinists who annually come from several States to seek advice on technical problems and to play chamber music amid the delightful surroundings of the Berkshires.

Quaker City Tots Vote for Favorite Works

PHILADELPHIA, April 20.—The fifth pair of children's concerts by the Philadelphia Orchestra, under Ernest Schelling, was given on March 25 and 26. Prizes were awarded for the best notebooks submitted. The young patrons of the concerts cast votes for their own request programs, selecting the "Meistersinger" Prelude, the Scherzo from "Midsummer Night's Dream," Dukas's "The Sorcerer's Apprentice" and Ippolitoff-Ivanoff's "March of the Sirdar." Their choice for community singing was "The Battle Hymn of the Republic."

W. R. M.

OLD CHICAGO CHORUS FACES DISBANDMENT

Apollo Club Opens Campaign for Endowment Fund—Sings Georg Schumann Work

CHICAGO, April 20.—The Apollo Musical Club concluded its fifty-ninth season, at Orchestra Hall, on April 13, with a performance of Georg Schumann's "Ruth," under Edgar Nelson's baton. Announcement was made that unless a citizen's committee can secure 2500 season subscribers at \$10 each, preparatory to raising an endowment of \$100,000, the veteran group of choristers will be forced to disband.

Dorothy Bowen sang the title role with delightful purity of voice and a style of marked sympathy and warmth. Lillian Knowles was an effective Naomi. Herbert Gould and Leslie Arnold were excellent in other roles. Accompaniments were played by members of the Chicago Symphony.

A. G.

Juilliard School to Publish Loeffler Orchestral Work

The Juilliard School of Music, according to a recent announcement by its president, John Erskine, will publish Charles Martin Loeffler's latest work, "Evocation," for orchestra, chorus of women's voices and narrator. The first performance was given recently by the Cleveland Orchestra, under the direction of Nikolai Sokoloff, at the dedication of Severance Hall in Cleveland. The excellence of the work and its remarkable success brought it to the attention of the Juilliard School of Music. As a mark of its appreciation of Mr. Loeffler's position in contemporary musical life, the Juilliard School is making the composition available to symphonic orchestras by publishing it.

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TORONTO IS FIRST TO GIVE BAX WORK

"St. Patrick's Breastplate" Introduced to America by von Kunits

TORONTO, April 20.—"St. Patrick's Breastplate" by Arnold Bax was given its first performance on this side of the Atlantic when it was featured, with the Toronto Conservatory Choir, at the Toronto Symphony's seasonal closing in Massey Hall on April 7. The score has an almost barbaric beauty, though the Fifth Century subject is handled with marked reverence. Originality marks the composer's treatment of Celtic material, and the music ends on an exultant note. The orchestra, led by Dr. Luigi von Kunits, has never played better. The chorus of 150 under Dr. Ernest MacMillan was admirable.

Dr. MacMillan was guest conductor for two numbers, his Overture in A Major, dedicated to Dr. von Kunits, and the Prelude and Fugue in G Minor from Bach's "Well-Tempered Clavichord," which he orchestrated. Leon Zighera was violin soloist. Dr. von Kunits led performances of César Franck's Symphony and the "1812" Overture. For the latter the Symphony was augmented by thirty-five members of the Police Band and the band of the Toronto Transportation Company.

Sing "Matthew Passion"

Bach's "St. Matthew Passion" had its annual performance in Convocation Hall on March 31 under Dr. MacMillan, who conducted from memory. It was a fine presentation. With the exception of Joseph Lautner in the Narrator's role, all the soloists were Toronto artists. Campbell McInnes singing the part of Christus.

The Mendelssohn Choir is giving a special concert at popular prices in response to general demand. Many music lovers of limited means, it is claimed, have been unable to buy cheap tickets for the yearly festival under Dr. H. A. Fricker.

Pons Is Visitor

Lily Pons sang to a large audience in Massey Hall on March 28 under the management of I. E. Suckling. The Chapel Savoy Choir from England gave a return concert on April 6. Dance programs were given on April 6 and 7 in Eaton Auditorium by Princess Leila Bederkhan. A violin recital by Bettina



Dr. Ernest MacMillan Who Led the Annual Bach "Passion" Performance in Toronto and Was Guest Conductor at the Symphony's Seasonal Closing

Vegara, who has studied with Dr. von Kunits, was held under the patronage of Edward Johnson.

The Eaton Choral Society, having T. J. Crawford as conductor, scheduled its annual concert for April 9 in Eaton Auditorium, with Grace Moore as soloist.

ARLEIGH JEAN CORBETT

Rice to Teach for Third Year at Summer School

Huntingdon Rice, baritone, formerly first assistant in the voice department of the National Associated Schools of Music in Boston, and well known in the concert and church music fields, will resume his work in voice placement at the Phidelah Rice School of the Theatre at East Chop, Martha's Vineyard, for the third Summer. Mr. Rice has won success as baritone soloist with the Boston Symphonic Quartet and as a 'cellist.

Amarillo Holds Annual Panhandle Festival

AMARILLO, TEX., April 20.—The Panhandle Music Festival was held in the Municipal Auditorium from March 19 to 21. Artists' concerts were given by Amelita Galli-Curci, assisted by Homer Samuels, pianist, and Raymond Williams, flutist, on March 20, and by the Fisk Jubilee Singers, on March 19.

Both concerts were under the direction of Emil F. Myers, of the Amarillo College of Music.

The annual series of music festival contests for young musicians and ensembles of the vicinity was held under the auspices of the Panhandle Music Teachers' Association on the three days.

TUCSON HOLDS FESTIVAL

Artists and Ensembles Provide Five Days' Program

TUCSON, ARIZ., April 20.—The seventh annual Spring music festival, consisting of nine concerts, was held in this city from March 15 to 20, inclusive, under the auspices of the University of Arizona College of Music, Charles F. Rogers, dean.

The Tucson Symphony, under Joseph O. DeLuca, on March 15 gave a concert in the Temple of Music, with Julia M. Rebeil as piano soloist. On the following evening, in the High School Auditorium, the University Oratorio Society presented Mendelssohn's "Elijah," under the baton of Charles F. Rogers. The soloists were Ada Pierce Winn, Doris Duriff Caster, Carl Omeron and Rollin Pease.

Mme. Matzenauer Will Sing Amneris in New York

Margaret Matzenauer, who has not been heard in opera this season in New York, will appear as Amneris in "Aida" at the Mecca Temple on the evening of May 9. The opera will be sung by a company of 300 with Fulgenzio Guerrieri as conductor. Paul Sydow is the producer.

North Carolina Bells Will Weigh 63,184 Pounds

DURHAM, N. C., April 20.—Forty-eight bells are being cast in Loughborough, England, for the carillon to be installed in Duke University at a cost of \$70,000. Their total weight will be 63,184 pounds. The largest bell, the lowest G, will weigh 11,200 pounds and have a diameter of nearly seven feet. The carillon is being presented to the university by George G. Allen and William R. Perkins, of New York, friends of the late James B. Duke.

Pelletier to Conduct "Peter Ibbetson" at Ravinia

When "Peter Ibbetson" is given in the Summer at Ravinia, the conductor will be Wilfred Pelletier of the Metropolitan Opera Company, it was learned this week on high authority. Mr. Pelletier was active in the preparation of the opera for its premiere this season at the Metropolitan, and is for this reason being elected to conduct it at Ravinia.

Minneapolis Applauds Robeson

MINNEAPOLIS, April 20.—Paul Robeson, Negro baritone, was heard in a highly enjoyable program in the University Artists Concert course at the Northrop Memorial auditorium recently, assisted by Lawrence Brown, whose arrangements were included in the program.

Ostrowska wins ovation as Detroit Symphony Soloist

*Brilliant Harpist
plays notable Ravel work
under baton of
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DJINA OSTROWSKA

Detroit Free Press

Applause which greeted her performance of Ravel Introduction and Allegro for harp and orchestra brought her back again and again. . . . Played with a distinctive style and notable finish. Variety, breadth and imagination characterized her interpretation, the brilliant cadenza being handled with finesse, remarkable delicacy and grace.

Detroit Times

Beautiful mistress of the most beautiful of instruments adorns charming orchestra program. . . . Amount and character of the applause clearly indicated how keenly the audience appreciated her fine musicianship.

Detroit News

In the brilliant cadenza she demonstrated with clarity her perfect command of the golden instrument.

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CHICAGO—(Concert)

When Tito Schipa sings, the size of a theater makes very little difference, for not only does he draw profitable throngs, but the restrained sonority of his singing penetrates distance with the miraculous resonance of a stellar violin. . . . That he sings perfectly is a fact that long has made him a rare joy to the few; that he sings with infectious exuberance and glowing beauty is more important to the impresario, since those qualities have universal appeal that translates admirably at the box-office.—*Journal of Commerce*, March 30, 1931.

CHICAGO—(Concert)

Tito Schipa in recital has always been the reason for unreserved critical adulation on the part of this column-conductor. He is an artist of whom public and professional never tire.—*American*, March 30, 1931.

PITTSBURGH—(Concert)

Endowed with a voice of great lyric charm, emotional warmth and tonal timbre.—*Press*, January 27, 1931.

ALLEN TOWN—(Concert)

The concert was the final program in the series of community concerts and if the enthusiastic comments of those in the audience can be taken as a criterion it was the crowning concert of the series.—*Morning Call*, April 11, 1931.

MONTREAL—(Concert)

Schipa's voice is a thing of exquisite beauty, a true organ of bel canto. It is a high and delicate tenor of the quality of gold, and is seemingly inexhaustible in the matter of range in the upper register, so beautifully is it produced and so naturally is it used.—*Gazette*, April 14, 1931.

CHICAGO—(Concert)

The irreproachable Tito Schipa gave a song recital at the Civic opera house yesterday afternoon and showed us once more what measureless delights perfection affords. . . . Of all the great singers Chicago knows, Mr. Schipa remains one of the most high-minded musicians, most human artists and most enduringly popular favorites.—*News*, March 30, 1931.

NEW YORK CITY—(Concert)

He is as popular an artist in the Eastern as he is in the Western metropolis. This is, in a measure, due to his pleasing personal traits, but principally because of his ability to give charming musical value to interesting programs of songs and operatic airs.—*New York American*, April 6, 1931.

NEW YORK CITY—(Concert)

He was heard by a large audience and he enjoyed one ovation after another.—*New York Sun*, April 6, 1931.

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CHICAGO—(Don Giovanni)

The applause that swept the house last night was for Tito Schipa.—*Journal of Commerce*, January 9, 1931.

CHICAGO—(Don Giovanni)

How complete his method of singing is, how faultless his style and how sensitive his taste! He is that first thing an artist should be, a craftsman, and that final thing, a mind and a soul.—*News*, January 9, 1931.

CHICAGO—(Mignon)

Mr. Schipa is the unfailing exponent of the highest and most imperishable beauties of Italian song. And he is this because both his mind and his heart are right. There is nobody like him.—*News*, January 22, 1931.

PITTSBURGH—(Lucia)

Tito Schipa, pre-eminent as a tenor in the domain of opera, portrayed the part of Edgar, singing his role with his characteristic Latin fervor and acting with superlative artistry.—*Press*, February 10, 1931.

BOSTON—(Traviata)

To a voice of rare beauty Tito Schipa adds the crowning quality of good taste as an actor.—*Transcript*, February 2, 1931.

LOUISVILLE—(Mignon)

The real ovation of the evening, however, went to Tito Schipa, always sure of a warm reception in Louisville. . . . Schipa seems to have every quality necessary for a great artist, plenty of volume when it is needed, and the most exquisite tenderness and purity of tone.—*Times*, February 12, 1931.

RICHMOND—(Mignon)

Tito Schipa is a host and a joy to all who love good singing—a magnificently rounded organ, suavity, certainty and grace.—*Times Dispatch*, February 12, 1931.



SAN FRANCISCO—(Lucia)

He was full of fire; he lorded it over the scene and the audience was delighted . . . there is no lyric tenor of our generation who can do better and one hesitates to name one who can do as well.—*Examiner*, March 6, 1931.

LOS ANGELES—(Traviata)

There is probably no tenor of the day who can give a more intelligently molded operatic interpretation than Schipa's last night.—*Examiner*, February 24, 1931.

LOS ANGELES—(Traviata)

Schipa was welcomed to Los Angeles with vociferous applause and repeated curtain calls.—*Times* February 24, 1931.

LOS ANGELES—(Lucia)

As Edgar, Schipa was at his best—and when this singer sings his best there are few who can equal him.—*News*, February 27, 1931.

SEATTLE—(Traviata)

He brought tonal beauty, magnitude, and an instinct for the dramatic that held his hearers transfixed.—*Post Intelligencer*, March 10, 1931.

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Favorite Works Fill Metropolitan's Final Week

Large Audiences Throng Opera House as Season's Final Performances Are Heard—Artists Cheered in Familiar Roles—Pons Creates Good Impression at Her First Hearing in "Mignon"

WITH the sixth performance of "Peter Ibbetson," the Metropolitan brought down its curtain for the last time this year, although the Sunday Night concert on the following evening drew a large audience. Jeritza sang her farewell in a special "Boccaccio." Grace Moore made an excellent impression as Marguerite, and Lily Pons was heard for the last time till next year, in "Lucia," in which she made her debut in January. "Siegfried" and "Meistersinger" were included in final week's bills.

Rothier Saves "Tell" Performance

Half an hour before the curtain was due to rise on the final performance of the season of "William Tell," on April 4, Ezio Pinza, the Walther Fürst of the cast, sent word of his inability to appear on account of the serious illness of his wife. Leon Rothier, who had sung Arkel in "Pelléas et Mélisande" at the matinee performance, stepped into the role, acquitting himself with credit.

Giuseppe Danise appeared in the name part and Giacomo Lauri-Volpi was Arnold. Alfredo Gandolfi replaced Pavel Ludikar as Gessler. Others in the cast were Mmes. Fleischer, Petrova and Doninelli and Messrs. Bada, Tedesco and Cehanovsky. Mr. Serafin conducted.

Gala Easter Concert

Genuinely gala was the concert on Easter Sunday evening, April 5, when under the baton of Wilfred Pelletier a brilliant program was heard by a capacity audience.

Lily Pons was making her second Sunday night appearance since her debut and was acclaimed for her "Mad Scene," sung skillfully and with true appeal. Nicolo Laucella, flutist, played her obbligato. Another star was Beniamino Gigli, who was applauded to the echo for his impassioned singing of arias from "Marta" and "Aida."

Nanette Guilford won favor in her solo, the "Involami" from "Ernani," and duets from "Aida" with Mario Basiola and from "Madama Butterfly"



Edward Johnson as Peter Ibbetson in the Metropolitan's Final Performance

with Gladys Swarthout. Miss Swarthout scored in the Habanera from "Carmen" and Deems Taylor's "A Song for Lovers" and A. Walter Kramer's "The Last Hour," inserting to the audience's pleasure two American songs orchestrated by their composers in a program heavy with operatic airs.

Mr. Basiola sang the "Eri tu" aria at a pace so adagio as to destroy the melodic line, but did better in the "Largo al factotum" from "The Barber." Joseph Macpherson sang William Arms Fisher's arrangement of "Deep River," the Armorer's Song from "Robin Hood" and "O tu Palermo" from Verdi's "Sicilian Vespers" with fine quality, replacing in the latter Siegfried Tappolet, who was indisposed.

Mr. Pelletier conducted all the accompaniments admirably, and also had a hearty reception for his playing of the "Marta" Overture, some of Bizet's "L'Arlésienne" music and Chabrier's "Joyeuse Marche."

"Boccaccio" Opens Final Week

For the benefit of the New York Music Week Association, a special matinee of "Boccaccio" was given on April 6, the cast being the same as at the former hearings of the work, save that Rudolph Laubenthal replaced Walter Kirchhoff as Pietro.

Maria Jeritza, making her final appearance of the season, repeated her triumph in the title role, and the remaining singers included Mmes. Fleischer, Morgana, Telva, Manski and Falco and Messrs. Clemens, Meader, Gandolfi, Windheim, Wolfe, Schützendorf, Gabor and Burgstaller. Mr. Bodanzky conducted.

Lily Pons Sings Philine

Making her first operatic appearance here in the role, Lily Pons was heard as Philine in "Mignon" on the evening of April 6, creating the customary fu-

re by her beautiful singing and her charming personality. An earlier appearance, announced for Jan. 30, had been cancelled on account of indisposition.

Miss Pons should, with future hearings in the role, make an ideal Philine, as it suits her perfectly, both vocally and personally. That it is, as yet, on a par with some of the roles she has sung here cannot be said, but it has the potentialities which will undoubtedly make her one of the best Philines ever heard here.

Miss Bori, in the name part, sang well and acted with appeal. Mr. Rothier was Lothario, Mr. Gigli, Wilhelm Meister, and Gladys Swarthout a personable and vocally fine Frederic. Messrs. Bada, Cehanovsky and Ananian completed the cast. Mr. Hasselmans conducted.

The Last "Meistersinger"

"Meistersinger" had its fifth and final hearing of the season on the evening of April 8. The cast, all familiar in their respective roles, included Elisabeth Rethberg as one of the Metropolitan's most charming Evas; Mr. Laubenthal as Walther and Mr. Bohnen as Hans Sachs. Mr. Bohnen got out of his costume and makeup just in time to sail for Europe at midnight.

Miss Telva sang her last performance with the company as Magdalena, and the others in the cast were Messrs. Schützendorf, Meader, Gabor, Tappolet, Clemens, Windheim, Altglass, Paltrinieri, D'Angelo, Ananian, Cehanovsky and Macpherson. Mr. Bodanzky conducted.

"Iris" Sung for Fourth Time

Mascagni's "Iris" was the opera on the evening of April 9, heard for the fourth time since its revival last month. Mme. Rethberg, in spite of having sung in "Meistersinger" the previous night, gave an appealing and dramatically veracious performance and sang very beautifully.

Mr. Gigli was the Osaka and Mr. De Luca, Kyoto, both doing splendid work, and Mr. Pinza giving his incisive performance of the blind father. Mmes. Besuner and Biondo and Mr. Paltrinieri completed the cast. Mr. Bellezza conducted.

A Benefit "Lucia"

Making her final appearance for the season, Lily Pons sang the title role in "Lucia" at a special matinee for the benefit of the Greenwich House Music Settlement on April 10, thus ending her

season in the role in which she began it. Miss Pons was supported by Mr. Lauri-Volpi, also making his farewell, and Messrs. Danise, Rothier and Tedesco. Mr. Bellezza conducted.

The Fifth "Siegfried"

The last German opera of the season was "Siegfried," on the evening of April 10, Mr. Melchior again being heard in the name part. Mme. Kappel was the Brünnhilde and Mme. Ranzow, Erda. Others in the cast included Mme. Fleischer and Messrs. Meader, Schützendorf and Tappolet. Mr. Bodanzky conducted.

A Matinee "Faust"

"Faust" was the final matinee of the season on April 11, Grace Moore appearing for the first time in the role of Marguerite this season.

Miss Moore made a personable Marguerite and acted with much charm. Her singing was in keeping with the role and was much appreciated by the audience. Mr. Thill sang the title role and Mr. De Luca, making one of his infrequent appearances as Valentine, was excellent in every way. Mr. Pinza's Mephistopheles was a masterpiece. Others in the cast were Mmes. Besuner and Wakefield and Mr. Ananian. Mr. Hasselmans conducted.

"Ibbetson" Ends Season

The Metropolitan closed its season on Saturday evening, April 11, with its most successful novelty of the season, "Peter Ibbetson." There was a large audience. After every act Mr. Taylor appeared with the principals to take bows which the applause scarcely justified. The audience was quite without enthusiasm after all three acts, which could be corroborated by glancing down any row of seats and noting that no hands were applauding. The applause was of that official variety, which at the Metropolitan begins as soon as a conductor begins walking from the left of the pit to his desk at the centre.

Mr. Johnson, Miss Telva and Mr. Rothier again gave the outstanding performances, Miss Bori bringing only a pictorial attractiveness to a role which she has by no means encompassed. Vocally unhappy in the first act, she sang with exceptional beauty in the final scene of the opera.

Mr. Serafin was not at his best, seeming unduly in a hurry in many passages that he has previously taken slower, only too often covering the none too effective voice parts with the surge of his orchestra. One of the loudest things ever heard in the opera house was his fortissimo proclamation

(Continued on page 29)

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Cleveland Orchestra Gives Novel Stage Performances in New Hall

CLEVELAND, April 20.—The Cleveland Orchestra, under Nikolai Sokoloff, gave a joint program of symphonic music and dramatic spectacle in Severance Hall on the evenings of March 26 and 27 and the afternoon of March 28. Two of these programs were given in the regular symphony series, with an extra performance on Friday night for non-subscribers.

The orchestra had the assistance of a company of dancers from the Neighborhood Playhouse, directed by Irene Lewisohn, with Martha Graham, Charles Weidman and Blanche Talmud as solo dancers in stage spectacles which had been produced in previous seasons with the Cleveland Orchestra in New York.

Unique Stage Features

The programs utilized the modern equipment of the stage at Severance Hall, particularly the two lifts, whereby the orchestra plays in a pit below the level of the stage, out of sight of the audience. The stage production also made use of flexible colored illumination, and gained an illusion of space by means of a curved "sky dome." The dancers appeared to the audience against a background of varying color and apparently great distance, as they moved on modernistic structures especially designed for these productions.

In the dance version of Debussy's "Clouds," Mr. Weidman made himself known as master of controlled and deliberate motion. As if drawn up by the beauty of the music, he moved slowly to the topmost level of the stage structure. At Miss Graham's entrance and during her progress along the stage horizon, Mr. Weidman became one of the audience, absorbed with it in watching a dance phrased with fascination and embodying the essential rhythms of the music.

Debussy's "Festivals," played by the orchestra without stage presentation, followed immediately, after which Griffes's "The White Peacock" was given by Miss Talmud, dancing the name part, assisted by Anna Sokolow, Ruth White and Bessie Schoenberg. Here a combination of subtlety and discretion in conducting, lighting and action produced a pleasing ensemble.

"Pagan Poem" Outstanding

After the intermission, the chief feature of the evening was presented, when Loeffler's "Pagan Poem" was given by dancers and orchestra with Beryl Rubinstein playing the piano part. Mr. Sokoloff, a pupil of Loeffler, conducted the work effectively and with



Irene Lewisohn, Who Directed the Stage Works Presented by the Cleveland Orchestra and the Neighborhood Playhouse in Severance Hall

evident understanding. Miss Graham and Mr. Weidman, with the assistance of Miss Talmud and six young dancers, gave a stirring dance interpretation.

The choreography of "A Pagan Poem" was completely descriptive, yet Miss Graham managed to lift her dancing into comparative abstraction through her genius in expressing rhythm in tempo and gesture.

Bach "Passion" Sung

Bach's "St. Matthew Passion" was sung by the Bach Chorus of Cleveland, F. W. Strieter, conductor, in Severance Hall, on March 22. The soloists were Rollin Pease, bass; William Wheeler, tenor; Thomas Belden, baritone; Caroline Hudson-Alexander, soprano, and Marie Simmelink Kraft, contralto. The orchestral score was played by the Cleveland Orchestra. Donna M. Goodbread is the pianist for the chorus, and Albert Riemenschneider the organist.

MARGARET ALDERSON

Juilliard Competition for American Composers to Close May 1

The Juilliard School of Music has announced that the closing date for its 1931 competition for publication of new orchestral works by American composers is May 1. The school will select the best work from the entries and pay for its publication. Compositions should be sent to the Juilliard School of Music at 49 East Fifty-second Street, New York.

Varied Activities Are Contained in Schedule of Mortimer Browning

In addition to being musical director of the Children's Theatre of Greenwich House in New York, Mortimer Browning has a full schedule with his engagements as pianist, organist and teacher and with his activities as a composer.

Recent performances in the Children's Theatre, given with Helen A. Murphy as director of dramatics and Mary E. Carpenter in charge of the dances, took place on March 15 and 31. Such plays, for the most part, are built by the children, incidental music being sketched in by Mr. Browning at rehearsals and completed later.

As pianist of the Recital Trio, Mr. Browning has been associated with Louise Bernhardt, contralto, and Lillian Rehberg, cellist. A tour of twenty-five concerts under the management of the National Music League covered territory in New Jersey and Pennsylvania.

A first performance of Mr. Browning's "Retrospection" for piano is to be given by Frederick Bristol in New York on April 28. "Three Sketches" were played by Mr. Bristol earlier in the season. Songs from Mr. Browning's pen have been used by Elsie Luker and Hedwig Browde in their programs, and he is now at work on a setting of "Marine Cavalier" for male voices.

Mr. Browning is also organist of Seventh Church of Christ, Scientist.

Doris Doe, American contralto, won an outstanding success as soloist at one of the Concerts-Lamoureux in Paris recently. Miss Doe sang three Mahler lieder and a cycle of six songs by Hindemith.



Mortimer Browning, Composer, Pianist and Musical Director of the Children's Theatre of Greenwich House

American Works Heard in Musicales at Studio of Mabel Wood Hill

Three American works were heard in a musicale given at the studio of Mabel Wood Hill by the Beatrice Oliver Ensemble, on the evening of April 6. Mrs. H. H. A. Beach conducted her Theme and Variations for flute and string quartet. A Suite for chamber ensemble by Ethel Glenn Hier was presented. Mrs. Hill's "Four Poems of Yeats" was repeated from a recent concert, with Felice Haubiel, reader.

The program also included Augusta Holmès's "Clair de lune" and Gigue, arranged for chamber ensemble by Beatrice Oliver.

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Piano Roster Includes Notable Recitals by José Iturbi and Elly Ney — Schipa Heads Vocal Contingent— Ballet Productions Include Stravinsky's "Histoire du Soldat" and Premiere of Mabel Wood Hill's "Pinnocchio"

NUMEROUS recitals of unusual interest have been given in New York despite the lateness of the season and audiences have been large. Many artists played and sang their farewells before going on holidays or transferring their activities elsewhere. Solo recitals and concerts by ensembles and choral groups have been heard and the customary Spring glee club concerts have drawn large gatherings. Dance programs have also been well to the fore.

Tito Schipa, Tenor

Tito Schipa, tenor of the Chicago Civic Opera, gave his annual recital in Carnegie Hall on the evening of April 5 before a capacity audience. In fine voice, the singer opened his program with Cesti's "Lamento," Donaudy's "Spirate pur, spirate," Pergolesi's "Nina," and the "Chanson Indoue" from Rimsky-Korsakoff's "Sadko," all delivered with exquisite mezza voce. In response to the ovation which followed, Mr. Schipa sang a Lullaby, dedicated to his little daughter by Sandro Benelli.

In succeeding groups, Mr. Schipa's own song, "I Shall Return," and his arrangement of Liszt's third "Liebestraum," Padilla's "Princesita" and "Luna Castellana" by Frederick Longas, the assisting pianist, appealed to the audience particularly. There were also arias from "Martha," "Werther" and "Elisir d'Amore." Among the many encores which concluded the evening were three folksongs from the Province of Puglia, harmonized "in modern style" by Armando Schiuma. Besides playing the accompaniments, Mr. Longas performed pieces by Chopin, Granados and Albeniz with much effectiveness. E.



Tito Schipa, Tenor, Who Gave His Annual Recital in Carnegie Hall

Nanette Guilford, Soprano

For the benefit of Camp Edalia of the Stuyvesant Neighborhood House, Nanette Guilford, soprano of the Metropolitan, was heard in recital in Carnegie Hall on the evening of April 6.

Mme. Guilford's program included excerpts from "Peter Ibbetson," "Andrea Chenier" and "Madama Butterfly" as well as song groups, the last of which, in English, comprised songs by Mrs. H. H. A. Beach, Wolf and Kramer.

Mme. Guilford sang with taste and excellent interpretative skill throughout the entire program and displayed unusual ability to transmit the inner meaning of a widely diverse list of songs. Vocally she was able to meet every demand of her program and to win the approval of her audience. Vittorio Versé was at the piano. H.

Elly Ney, Pianist

Elly Ney, pianist, gave a program entirely of compositions by Beethoven in the Town Hall on the afternoon of April 7, for the benefit of the National Hymn Sing Association.

Mme. Ney presented three sonatas, those in C Minor, Op. 111; in C Sharp Minor, Op. 27, No. 2, and the "Appas-

sionata," F Minor, Op. 57. There were also the Six Variations and the Andante Favori.

The "Moonlight" sonata was, perhaps the best thing Mme. Ney did at this recital. The opening movement had dignified repose and in this the artist's tone was of a finer texture than in other parts of the program. The Appassionata had a well-balanced rendition which was in Mme. Ney's best classical style. The Variations were well differentiated. J.

José Iturbi, Pianist

In his last New York recital of the season at Carnegie Hall on the evening of April 7 José Iturbi had as his principal numbers Brahms's Variations on a Theme by Handel and Beethoven's Sonata in E Major, Op. 109. Then there were the Chopin Polonaise in A Flat and three etudes and some Mendelssohn pieces.

The recital was characterized chiefly by performances of the modern numbers that were, in the true meaning of that much abused word, sensational. Mr. Iturbi's well-known incandescent and sweeping approach was much in evidence. Such bravura is seldom heard. Nor was he less at home in the more yielding moments.

At the conclusion of the program, the delighted audience, on stage as well as in the auditorium, swept down upon the artist for the customary encores.

R. K.

New York University Glee Club

Under the leadership of Dr. Alfred M. Greenfield, the Glee Club of the New York University gave its annual concert in the Town Hall on the evening of April 8. The concert marked the termination of a very successful season, the climax of which was reached when the Glee Club was awarded first prize in the national intercollegiate contest.

The late George W. Chadwick's "Ecce Jam Noctis" was the opening number, followed by Bach's cantata, "Ah, How Weary," the sailors' chorus from Wagner's "Flying Dutchman," the soldiers' chorus from Gounod's "Faust" and other choruses and glees which were warmly received by a large and appreciative audience.

The guest artist for the evening was Earle Spicer, baritone. Other soloists were John Patterson and Rudolph Brander, undergraduates, in Stanford's "Songs of the Fleet." Arcadelt's "Ave Maria" by the chapel choir and the University campus song "The Palisades," by the entire ensemble closed the program. The Glee Club was accompanied at the piano by Everett Tutchings and Philip Bauer. D.

The Singers Club

The Singers Club of New York, Alfred Y. Cornell, conductor, gave its second private concert of the season in the Town Hall on the evening of April 9. Verna Osborne, soprano, and Earl Waldo, bass, were the assisting artists.

A feature of the male chorus's program was Channing Lefebvre's "Seven Caricatures," a humoresque showing how certain composers might have treated a four-measure theme. The clever work, effectively performed, found great favor with the large audience. Joseph W. Clokey's "Arab Song," Augustus Barrett's "Four Shakespearean Songs," and numbers by



Elly Ney, Pianist, Recently Heard in an All-Beethoven Program

Delbruck - Robinson, Manning - Nash, Gaul and Wagner completed the choral list.

Miss Osborne sang brilliantly Proch's Theme and Variations and songs by Massenet and Liszt. Mr. Waldo's fine voice was heard to advantage in Schubert's "Der Wanderer," Kramer's "For a Dream's Sake" and Flegier's "The Horn." The accompanists were Frederick Shattuck, at the piano, and Irving T. Davis, at the organ. E.

Ida Deck and Andrew Haigh

Ida Deck and Andrew Haigh, who have been heard recently as soloists, (Continued on page 30)

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HARPIST FEATURED BY DETROIT FORCES

Djina Ostrowska Concludes Active Relationship with Symphony

DETROIT, April 20.—Djina Ostrowska, solo harpist with the Detroit Symphony for thirteen years, ended her active relationship with the organization in impressive style when she appeared as soloist in Ravel's Introduction and Allegro for harp and orchestra at the subscription concerts of April 9 and 10. A greater display of floral gifts has not been witnessed on a local platform in a decade. Mme. Ostrowska plans to leave Detroit at the end of this season to engage in recital work.

Ossip Gabrilowitsch conducted. He gave Mme. Ostrowska artistic cooperation and furnished several novelties. In Bach's "Brandenburg" Concerto, No. 6, Mr. Gabrilowitsch played the harpsichord part on a piano reconstructed to produce the tone of the older instrument; and he led the Respighi suite "Uccelli" ("The Birds") seated at the celesta. Each number was played in this city for the first time. The symphony was Haydn's C Major, No. 97.

String Quartet Finale

The fourth and final concert by the Detroit String Quartet on April 7 proved the highlight of the organization's season. As usual at the last recital, Mr. Gabrilowitsch was the assisting artist. Brahms's Quintet for piano and strings, Op. 34, was outstanding. Other numbers were Mozart's Quartet in D Major and two



Crane Studios

Djina Ostrowska, Solo Harpist with the Detroit Symphony for Thirteen Years, Who Leaves the Orchestra for Recital Work

movements from the Debussy Quartet. Members of the ensemble are Ilya Schkolnik, William Graefing King, Valbert P. Coffey and Georges Miquelle.

"White Enchantment," Charles Wakefield Cadman's new song cycle for mixed quartet, was given its first Detroit hearing on April 7 under the auspices of the Tuesday Musicales at the Institute of Art. Ensemble numbers made up the program. Mrs. Theodore O. Leonard, Jr., was chairman.

Princess Leila Bederkhan gave a program of oriental dances in Orchestra Hall on April 10, assisted by Nicholas Kopeikine at the piano.

HERMAN WISE

Flint Chamber Orchestra Plays Suite by Albert Stoessel

FLINT, MICH., April 20.—The Flint Chamber Music Society, Herbert A. Milliken, founder, gave a concert in the Flint Institute of Fine Arts on March 3, with the following as participants: Mrs. Lucille C. Jolly, piano; Mr. Milliken and Ralph Crandall, violins; Nathan Rosenbluth, viola; Walter Bloch, 'cello; K. O. Steinbach, bass; A. W. Lindholm, flute; John Fyfe, clarinet; Elmer Dahlstrom, oboe; A. A. Clendenin, bassoon; W. H. Teuber, French horn; assisted by Joseph Vilimek, Stuart W. Edgar and W. E. Moore, violins; Willard Schindler, baritone, and Mrs. Emily G. Hixson, accompanist.

One of the most interesting works on

the varied program was the Suite Antique of Albert Stoessel. Compositions of Delibes, Cui, Verdi, Saint-Saëns, Wolf-Ferrari and others were also heard.

Reception and Musicales Given by Mr. and Mrs. Stuart Ross

A reception and musicale was given by Stuart and Clara Ross at their home on Sunday afternoon, March 15. Groups of songs by Strauss, Vuillermoz and Hatton were sung by Lewis Emery, baritone, and the Oriana Quartet, with Mr. Ross at the piano. Libby Miller and Sarah Burdick poured tea.

Many prominent musicians were present, applauding the performances both of the solo singer and the ensemble.

BUFFALO WELCOMES ROCHESTER PLAYERS

Goossens and Harrison Lead Forces—Spalding, Hess and Others Heard

BUFFALO, April 20.—At the final concert in the Buffalo Musical Foundation series, the Rochester Philharmonic Orchestra made its first Buffalo appearance, on March 5, with Eugene Goossens as its conductor here for the last time. A performance of the rarely heard Polonaise from the Suite No. 3 in G, by Tchaikovsky, and a first local hearing of Charles Martin Loeffler's "Pagan Poem," made the program of special interest. The orchestra played with vigor and brilliance, though not with invariable mellowness of tone. That afternoon, the Rochester Civic Orchestra, comprising practically the same personnel, and conducted by Guy Fraser Harrison, gave a matinee for high school pupils. Mr. Harrison prefaced each number with a brief, illuminating talk.

Albert Spalding was heard in recital in Elmwood Music Hall recently, with André Benoist as his accompanist. It was the fourth concert in the Van De Mark series, and drew a large audience. The artists collaborated in a musicianly presentation of the Sonata in D Minor, Op. 121, by Schumann. A group of violin solos by Franck, Suk,

Lili Boulanger, Mendelssohn and Paganini was enthusiastically received.

Myra Hess Presented

The Chromatic Club closed its artist series recently with a recital by Myra Hess, pianist, who is always welcome here. Her program included works of Franck-Bauer, Bach, Brahms, Chopin, all played with unfailing beauty of tone and artistic conception.

The first Buffalo visit of the Hampton Institute Choir, Dr. R. Nathaniel Dett, conductor, occurred on the same date.

MARY M. HOWARD

Oliver Stewart Heard in Concert and Opera Engagements

Oliver Stewart, tenor, was soloist in the performance of "Messiah" given at the Church of the Pilgrims in New York on Easter morning, under Alfred Y. Cornell. He was heard in the musical program given at the luncheon of the Lyric Art Society at the Hotel Plaza recently, and was re-engaged for another appearance. The tenor also made two appearances at the Memorial M. E. Church in White Plains, singing in Haydn's "Creation" and Maunder's "From Olivet to Calvary." Mr. Stewart made a series of appearances with the Charlotte Lund Opera Company this Winter.



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John Cornack



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Theory and Narrative in New Book Pages

Horace Alden Miller Writes of the Science of Musical Theory—An Italian Life of Verdi—Memoirs of a Famous Dancer—A New Musical Novel and Other Recent Volumes of Interest to Musical Readers

THE science of musical theory has undergone a revolution more drastic than those in the physical and chemical realms. The system of old-time harmony, which provided the basis for two hundred years of European music, has been superseded. Because of the confusion still existing in the field of harmony following the many innovations of the last decades, "New Harmonic Devices" by Horace Alden Miller (Boston: Oliver Ditson Co.) is welcome. This "treatise on modern harmonic problems," as it is subtitled, retraces the ground which has been broken since Debussy and Scriabin, giving copious musical illustrations from the works of many modern composers.

The introduction provides a compact review of the historical developments in harmony before our era.

Although there are now many conflicting tendencies, the author finds that the "outstanding indication of progress today is the breaking down of tonality restrictions, or the enlarging of the domain which one given key may encompass." He devotes a chapter to each of the chief problems in modern harmony, among these being the resolutions of sevenths and ninths, the modern application of the modal dominant, altered forms of the augmented sixth chords, and the growing tendency to add any diatonic note to the tonic chord. The parallel movements of chords (formerly tabu) are considered, as are the new use of dominant eleventh and thirteenth and the so-called "deceptive" resolution of chords.

Most important is the section dealing with recent methods in securing a concord between diatonic and chromatic elements, so that the twelve semi-tones of the scale are used as a homogeneous medium. There is also a consideration of the whole-tone scale and of polytonal and atonal methods in composition. The modern tendency to build chords by superimposed fourths is given an exhaustive analysis, drawing on the writing of Schönberg and others as source material. As some of the originals are inaccessible to American students, or couched in a difficult technical phraseology, the summaries here introduced are valuable.

The work, an addition to the "Music Students' Library," is intended primarily

for advanced students in harmony who wish to acquire facility in writing in the modern style. But it is also a valuable addition to the library of any composer, and listeners trained in harmony may well find its pages worth



Horace Alden Miller, whose "New Harmonic Devices" has recently been published

looking into. The author is a member of the faculty of Cornell College Conservatory, and is known for his research in the music of the American Indian.

An Italian Life of Verdi

There is issued the first volume of a splendid life of Verdi, the work of a member of the Royal Conservatory in Milan, Carlo Gatti (Milan: Edizioni "Alpe"), a book which should without delay be translated into English, as there is all too little biographical material about Verdi in our language.

The edition is a handsome one, prepared with infinite care, containing numerous unfamiliar portraits of the composer, of his librettists, of some of his leading singers, and also pictures of the theatres in which his works were heard and of his home at Busseto. This first volume goes from the beginning of his life to 1859, i.e. to "Un Ballo in Maschera."

It is understood that Giulio Gatti-Casazza, of the Metropolitan Opera Company, inspired the writing of this work. He has wished that it be dedicated to the memory of Duke Guido Visconti di Modrone, who was president of the administrative council of La Scala during Mr. Gatti-Casazza's first four years there, 1898-1902. Profits from the sale of the book are appropriately to be given to the home for

musicians in Milan which Verdi founded.

Libretto of New Malipiero Opera

The libretto of the German version by Hans F. Redlich of G. Francesco Malipiero's new opera, "Torneo Notturno," called in German "Komödie des Todes" (Berlin: Ed. Bote & G. Bock) is a tiny booklet, fascinating in its tragic content. Herr Redlich has translated and adapted the composer's own Italian libretto for the premiere in Munich next month. It reads well; the seven nocturnes bear these titles: "The Serenades," "The Storm," "The Forest," "The Inn 'Zur guten Zeit,'" "The Darkened Hearth," "The Castle of Ennui" and finally "The Prison." Through these scenes go the two contrasted characters, *Il disperato* (*Der Hoffnungslose*) and *Lo spensierato* (*Der Sorglose*), to their tragic ends.

A gripping work which, if operatic things in the U. S. A. were other than they are, we should have the pleasure of hearing soon. But how can we expect to, when our opera houses have as yet mounted neither Malipiero's "Sette canzoni," his altogether charming "Three Goldoni Comedies," which make up an evening's bill, or his exquisite "Il finto arlecchino (The False Harlequin)"? Patience is our only counsel . . . even though from time to time a Lattuada gets heard, but rarely for long.

Karsavina's Brilliant Memoirs

A colorful sense of detail and a delightful lack of the egocentric note are conspicuous features of "Theatre Street," a book of reminiscences by Tamara Karsavina, the noted Russian dancer, which has recently been issued with a foreword by J. M. Barrie (New York: E. P. Dutton & Co., Inc.). This book makes glamorous reading, as it retraces episodes in the career of this outstanding artist, whose brief visit to America nearly a decade ago did not fully acquaint our audiences with her distinguished art.

Rarely does a musical biography appear which is so well written. The story of Karsavina's early days as a student in the Imperial ballet school in St. Petersburg gives new meaning to the arduous regime of training which produced a whole school of performers whose art has been rarely matched in the terpsichorean field. The book bristles with inimitable anecdotes of Pavlova, Lopokova, Nijinsky, Fokine, Massine, Bakst, Isadora Duncan, Picasso, Diaghileff and others of the famous coterie who made history in dance unials. The background of pre-revolutionary Russian life is charmingly depicted, and not a few notables of music, such as Strauss, Stravinsky, Debussy, de Falla, Chaliapin and others pass through its pages.

The final chapters are devoted to the dancer's experiences during and after the revolution, and the book closes with her thrilling escape from Russia. Truly a worth while volume.

False Viewpoint in Novel

Accompanied by some especially inept publicity of the publisher's "blurb" variety—in this case even less subtle than usual, which is saying a great deal—Konrad Bercovici's novel "For a Song" (New York: Dodd, Mead & Co., Inc.) has lately issued from the press with the impact of a tabloid "exposé," causing a veritable upheaval,

a fluttering of the literary dovescotes.

Mr. Bercovici, hitherto highly esteemed as the author of picturesque epics of Romany folk, and—also, hitherto—a writer of poetic and colorful prose, in this so-called novel takes up the cudgels with a vigor only matched by his lack of authentic information.

One cannot—he is reported by the same blurb writer as saying—make a musical debut in these United States without paying a sum conservatively estimated at \$35,000. The privileged inner ring which collects these princely fees, he asserts, is made up of villainous voice teachers, unscrupulous impresarios, rascally concert agents, whose palms have to be frequently and generously crossed with silver in the fashion of his Gypsy heroes.

One does not have to read far in "For a Song" to realize that Mr. Bercovici's conception of the musical art, as practised in our country, is not a noble or indeed a very professional one. Like most romancers, he conceives music to be not the hard and exacting vocation which it is, but a colorful and violent career resembling that of a gunman or a bootlegger. These worthies do indeed enter the pages of the book, but they are far outshone in Rabelaisian lustre by Mr. Bercovici's musical characters—Russo, the great (?) tenor; Maria, the heroine, whose advances to the heights of song are somewhat abetted by a series of amours with persons of apparently very dubious musical endowments; Rebecca, who uses the profits of paternal trade, to buy appearances at \$500 per, and lastly various voice specialists and impresarios who talk the argot of the East Side but are, we are assured, very powerful figures in American musical life.

But perhaps the degree of accuracy of the tale may be judged by the ingenious account of the causes leading to Hammerswange's financial débâcle. It seems that there was an invaluable leader of the claqué at a certain rival institution—not directly named, but conceivably the Metropolitan. Hammerswange, with his immense financial sagacity, succeeded in luring this official to his own opera house, but, alas! the rival company lured him back. From that day dated the downfall of the opera manager. What could have been simpler? The claqué could not function properly; ruin was inevitable. . . . Those palm-pounders simply did not have the unique tempi, nuances and intensity of dynamics without their lost leader.

So it goes, through nearly 300 pages. A strange potpourri; certainly not a good novel, and as a picture of musical life in New York, an extremely misleading and fantastic production.

For Beginners in Music Theory

Some of the fundamentals of musical theory are presented in compact style in "A Gateway to Music" by Dr. Wilton W. Blancké and Jay Speck (Boston: D. C. Heath & Co.) The material is presented in the traditional textbook manner, with brief definitions, examples and exercises.

The book, intended for use in high schools and more advanced music courses, is highly compressed and quite inclusive. The first part considers notation, time values of measures and rhythmic beats, chromatics, intervals and various scales, with elementary exercises in harmony. The second section describes and illustrates the families of musical instruments. The last part takes up briefly the subject of musical terminology.

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Metropolitan Opera Closes Season

(Continued from page 24)

of the music at the end of the second scene of Act II, music which is really most inappropriate.

A.

Sunday Night Concert

Closing the opera season until next Autumn, a gala concert was given on the evening of April 12, with a galaxy of stars taking part.

Wilfred Pelletier, who gives evidence that he might, if given the opportunity, conduct something much better than an accompaniment to "Celeste Aida" or "Pagliacci" Prologue, led the orchestra in the Overture to Verdi's "Sicilian Vespers" and the Menuet from Massenet's "Manon."

Joseph Macpherson, bass, sang the Volga Boat Song in place of the number announced. Elda Vettori followed with "Tacea la Notte" from "Trovatore." Miss Vettori also sang a Tchaikovsky song in the second half.

Everett Marshall, baritone, who forsakes grand opera for a Broadway production, made his farewell to the house in the Toreador Song from "Carmen." Georges Thill sang the Flower Song from the same opera. Grace Moore created enthusiasm with "Adieu, Notre Petite Table" and later with the gavotte from "Manon," singing the St. Sulpice Scene with Mr. Thill, which was the high point of the program with the audience. Armand Tokatyan sang an aria from "La Juive," and the first half of the program ended with the duet from Act IV of "Trovatore," sung by Elisabeth Rethberg and Mario Basiola. Mme. Rethberg's singing was of unusual beauty.

After the orchestral opening of the second half, Mr. Basiola sang the meretricious Brindisi from Thomas's "Hamlet," redeeming much of its tawdriness by his excellent performance. Mme. Petrova was then heard in "Voce di Donna" from "Giacconda," and Mr. Tokatyan in the "Pagliacci" arioso. Mr. Thill's final number



Mishkin

Carmela Ponselle, Mezzo Soprano, as Amneris in "Aida"

IN her appearances this season with the Metropolitan Opera Company, Carmela Ponselle won marked success as Santuzza in Mascagni's "Cavalleria Rusticana" and as Amneris in Verdi's "Aida." Her fine vocal and dramatic powers were received with great favor by her audiences.

was the "Improvviso" from "Andrea Chenier," after which Mme. Rethberg sang very beautifully Senta's ballad from "Flying Dutchman." The program ended with the "Lucia" Sextet, sung by Louise Lerch, Philine Falco and Messrs. Tokatyan, Paltrinieri, Basiola and Macpherson. H.

Martha Attwood Is Soloist at Reception to Japanese Royal Pair

At the reception given in honor of the Prince and Princess Takamatsu of Japan held at City Hall on April 11, Martha Attwood, soprano, sang "The Star-Spangled Banner" at the conclusion of addresses by Dr. Nicholas Murray Butler and Mayor James J. Walker. On the same evening she was soloist at

the annual dinner of the National Democratic Club, celebrating the 185th birthday of Thomas Jefferson.

Miss Attwood is booked to appear on April 27 at a concert in Wausau, Wis., presented by Dema Harshbarger in the Civic Concert Series.

Ernestine Schumann-Heink will resume her teaching this Spring and will then go to Europe for a vacation.

CHICAGO GREETSS AMERICAN LISTS

Women Composers' Works Prominent in Concert Schedules

CHICAGO, April 20. — A concert by Chicago artists and composers, in the Blackstone Theatre, on April 12, included a concert performance of Eleanor Everest Freer's opera, "Marsimiliano, the Court Jester." Mrs. Freer's work is pleasantly melodic, grateful for the singers, and tastefully, if lightly, scored. Edith Mansfield's lovely voice did ample justice to the role of Lady Marguerita. Eva Gordon Horadesky displayed vocal opulence as Lady Lucrezia. Rudolf Haas and William Miller, tenors, and Leslie Arnold, baritone, were also excellent. Willard Rhodes served admirably as narrator. Leroy Wetzel conducted the Woman's Symphony in the work.

Following the opera, the orchestra's regular conductor, Ebba Sundstrom, led Hamilton Forrest's "A Scherzo Fantasy" (1920); a Valse Caprice, for violin and orchestra, by Theodora Troendle, with Audrey Call as soloist; the intermezzo from J. Lewis Browne's "La Corsicana," and Helen Sears's Fantasy for piano and orchestra, played by Agnes Hope Pillsbury.

Women Composers' Works Heard

The Chicago Chapter of Pro Musica, on April 6 at the Cordon Club, gave a program of works by Ethel Glenn Hier, Helen Sears and Mary Howe. The program was presented by Helen Abbott Byfield, soprano; Malvina Neilsson, violin; Goldie Gross, cello; Agnes Hope Pillsbury, Alma Birmingham and Helen Sears, pianists.

Lois Bichl, cellist, a member of the Amy Neill String Quartet, was soloist at the popular concert of the Chicago Symphony on April 9, playing the Saint-Saëns Concerto in broad and vigorous style. Mr. Stock and Mr. DeLamarter were the conductors of the concert.

The Swedish Choral Club gave the second concert of the season, under Harry T. Carlson, in Orchestra Hall on April 8. The soloists were Amy Neill, violinist, and Stanley Martin, organist. The A Cappella Choir of Southwestern College, Winfield, Kan., gave a concert under Haydn Owens in Curtiss Hall on April 11.

Noted Recitalists Presented

Roland Hayes delighted a large audience in Orchestra Hall on April 7. Margaret Matzenauer was cordially received by a loyal following in the Studenbaker Theatre on April 5. Theodora Troendle, pianist-composer, and Luella

Canterbury, dramatic reader, gave a joint recital at the Playhouse on April 12. Sidney Silber, pianist, assisted Miss Canterbury in an admirable performance of Richard Strauss's music to Tennyson's "Enoch Arden."

Hans Levy Heniot gave a piano recital of unusual interest in Kimball Hall on April 7, including his own "Fantastic Tarantella" and "Complacent Sketch." The pianist disclosed a technique of virtuoso character in Liszt's B Minor Sonata.

Gaylord Brown and Gibson Walters gave a recital of music for two violins, with Theophil Voeks, pianist, in Kimball Hall on April 8. Margaret Sihler, contralto, and Robert F. Scanland, pianist, shared the Young American Artists' Series program in Curtiss Hall on April 9. The Mishakoff String Quartet gave the final concert of the Chicago Chamber Music Society series in Orchestra Hall on April 12. Berta Ochsen gave a "dance concert" in the Goodman Theatre on April 13. Leila Bederkhan gave her second program of Dances of the Orient in the Civic Theatre on April 12.

ALBERT GOLDBERG

NAUMBURG AWARDS MADE

Four Young Artists to Be Presented in New York Recitals

Four young musicians have been chosen by the Walter W. Naumburg Musical Foundation as successful candidates in its seventh annual series of competitive auditions. Each has been awarded a New York debut recital next season, with all expenses paid. The winning candidates are: Lillian Rehberg, cellist, of Chicago; Kurtis Brownell, tenor, of Winnetka, Ill.; Marguerite Hawkins, soprano, and Edwina Eustis, contralto, both of New York.

In preliminary auditions conducted by the National Music League of New York, thirty-one candidates were selected from 223 applicants for appearance before the final auditions committee.

The judges were Walter Spalding, of Harvard University, chairman; Wallace Goodrich, director of the New England Conservatory of Music; Bruce Simonds, of Yale University, and Adolfo Betti, noted violinist, formerly of the Flonzaley Quartet.

Ganz to Conduct in Havana

Rudolph Ganz will go to Havana on April 26 to appear as guest conductor of the Havana Philharmonic. He will travel by airplane between Miami and Havana. This trip marks the completion of his 1930-31 tour. Following it he will devote his Spring activities to his work in connection with the Chicago Musical College.

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New York Concerts and Recitals

(Continued from page 26)

joined forces in a concert of music for two pianos in the Town Hall on the evening of April 10, when they proved a welcome addition to the ever-growing list of interpreters in this field.

The program comprised the Bach-Bauer Concerto in C Minor, Mozart's Sonata in D Major, Brahms's Variations on a Theme by Haydn, the Romance from Rachmaninoff's Second Suite, Mr. Haigh's arrangement of the Polonaise from Moussorgsky's "Boris Godounoff," and his own Bourée, Pastorale and Valse. The artists' interpretations were characterized by noteworthy unanimity and tone color and brought hearty plaudits from their numerous hearers. C.

Jules Bledsoe, Baritone

Jules Bledsoe, Negro baritone, well known for his singing of Jerome Kern's "Ol' Man River," in "Show Boat," several seasons ago, made his farewell recital appearance of the season in Carnegie Hall on the evening of April 10, presenting a program of much diversity.

Mr. Bledsoe began with Artie Matthews's "Who Am I?" and Handel's "Hear Me, Ye Winds and Waves." These were followed by four of Brahms's "Zigeunerlieder" and a group comprising Flégier's "Le Cor," Mephistopheles's Serenade from Gounod's "Faust," "La Partida," by Alvarez, and Fourdrain's "Chevauchée Cosaque." An excellent command of languages and convincing feeling marked his interpretations, particularly in the French songs, but it was in the subsequent homelier numbers that his voice was most mellow and stirring. These included Elsa Leon's "Wearyin'" and the singer's own "Does Ah Luv You?" both given for the first time here. Three spirituals arranged by Mr. Bledsoe, and the popular "Ol' Man River" completed the printed list. A large audience applauded Mr. Bledsoe warmly and was accorded several encores. Carl Robinson was the accompanist. E.

Maurice Chevalier

Carnegie Hall was no place for the evening's entertainment on April 11, although the audience gathered there to see and hear Maurice Chevalier in person did not seem to mind the lack of an intimate atmosphere surrounding their favorite. Only one half hour of the evening was devoted to the French comedian's activities, which were of the



Harold Morris, Pianist-Composer, Whose Piano Quintet Was Given by the League of Composers

gentler vaudeville persuasion, made familiar on screen and over radio.

The remainder of the time was filled, and very pleasantly, with performances by Georges Barrère and his Little Symphony and the two-piano liveliness of Jacques Fray and Mario Braggiotti, who also were accompanists. Ravel and Debussy were the preponderating names in the latter's list, although they made genuflections toward several composers in M. Braggiotti's clever variations on "Yankee Doodle," and encored with Gershwin's "I Got Rhythm," which must have delighted the composer, who was present.

Mr. Barrère's contributions were Gallic and charming, although the big air spaces tended to dissipate the sounds of the little ensemble.

It was a strange combination of chamber music and variety halls, reflected in the combination of the two elements among the audience. Z.

Boston Chamber Orchestra

The Chamber Orchestra of Boston, Nicholas Slonimsky, conductor, was heard in one of the series of concerts at the New School for Social Research on the evening of April 11, in a program that was entirely of so-called novelties.

A suite from Stravinsky's "L'Histoire du Soldat" opened the proceedings, followed by Carlos Salzedo's Concerto for harp and seven wind instruments, in which Lucile Lawrence was soloist. Stravinsky's three weird pieces for the clarinet alone, said to be inspired by a homesick jazz player in London, were played by Edmond Allegra; after which Colin McPhee's Concerto for piano and wind octet was given. With the composer at the piano. Varese's Octandre, for seven wind instruments and double bass, brought the concert to a close. F.

League of Composers

The final Sunday afternoon concert of the League of Composers in the Art Centre was given on April 11, with three American composers represented. Of the trio, only Harold Morris was born in America.

Sandor Harmati's Second String Quartet was played first by the New York String Quartet. Of agreeable texture, the work reveals traces of other styles, embodied in the racy flavor of Hungarianism, and contained many pleasurable moments.

Followed six preludes for cello and piano by Leo Ornstein, who played the piano part with brilliance and vigor. His colleague was Alexandre Barjansky, for whom Bloch wrote his "Schelemo," and whose pungent tone and virtuosity of technique encompassed the nature of Ornstein's pieces admirably.

Mr. Morris's Quintet for piano and strings brought the program to an end,

with the composer at the piano and the New York String Quartet again officiating. A lively contrast of moods and some excellent craftsmanship marked the composition, which was given a sterling performance. A capacity audience was attentive and warmly interested. Q.

Young American Artists' Series

Ray Porter Miller, soprano, and James Phillips, baritone, were presented in recital at the Barbizon, in the Young American Artists' Series on the afternoon of April 12.

Mr. Phillips, opening the program with an aria from Gounod's "Reine de Saba" and Tchaikovsky's "The Pilgrim," disclosed an excellent voice and dramatic feeling. American folk-songs, cowboy ballads and a sea shanty made up his second group. Miss Miller sang brilliantly an aria from Donizetti's "Don Pasquale," Marcello's "Quella Fiamma" and songs by Rachmaninoff, Szulc, Whishaw and Manning. Leonard Rudko was at the piano for both artists. C.

The New York Polyhymnia

The New York Polyhymnia, founded a year ago by Lazare Saminsky "to foster international exchange of unknown musical cultures and of unknown works, old and new," gave its first New York concert in the Martin Beck Theatre on the evening of April 12, when Mr. Saminsky conducted the Emanu-El Choir and the Pan-American Ensemble in a program of prime interest.

A highlight of the evening was a trio of excerpts from Mr. Saminsky's cantata-ballet, "The Daughter of Jeptha," in which Ruth Rodgers, soprano, was the soloist. Two ballet scenes from ancient Greek lore, presented for the first time in America, also impressed—Michel Gniéssin's "A Page from Euripides," and Evelyn Berkman's "The Feast at King Alcinoüs's Court." Both enlisted the chorus, corps de ballet and orchestra. In the first, Ruth St. Denis and M. Rudinov were the featured dancers, and in the

second Ethel Luening, soprano, took part.

Two old New England psalm tunes, sung a cappella, choruses by Burleigh, Sowerby, Jacobi, Moussorgsky and troubadour songs of Provence and Navarre, harmonized and orchestrated by Douglas Moore, were also heard. Marianne de Gonitch, soprano, sang four ancient French airs arranged by Richard Hammond. Other assisting artists were Henry Clancy, tenor, and Joseph Yasser, pianist. C.

Beethoven Association

For its final concert, on the evening of April 13, in the Town Hall, the Beethoven Association chose one work each of the three B's, and a goodly company of artists to interpret them. At the head of the list was the Brahms Quintet, the Op. 111, which includes two violas. Paul Kochanski, Edouard Déthier, Albert Stoessel, Hugo Kortschak and Felix Salmond played the work, with many moments of luscious tonal beauty, although there were evidences that the ensemble was made up of solo artists, and that it had not played together a great deal.

Followed the Beethoven Sonata for cello and piano, in which Mr. Salmond and Harry Kaufman joined musically forces to irradiate the not always inspiring pages of the work.

The great climax of the evening was the Bach Concerto for violin, flute and piano, in which Mr. Kochanski, Georges Barrère and James Friskin were the soloists, accompanied in the first and third movements by a string orchestra from the Juilliard School, conducted by Mr. Stoessel. With its delicious sprightliness, and the wistful beauty of its slow movement, which was played as a trio, the concerto brought salvos of applause from the delighted audience. Messrs. Kaufman and Friskin substituted for Carl Friedberg, who was indisposed.

The concert was one of the most admirable of the Association's series, and was received in the mood in which it was projected. Q.

(Continued on page 32)

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SUPREME COURT RULES ON HOTEL BROADCASTS

Sustains Composers' Society in Appealed Case Involving Copyright Violation

WASHINGTON, April 20.—The United States Supreme Court recently issued an important ruling to the effect that hotels making available to guests in their rooms broadcasts of copyrighted musical compositions are "performing" such compositions within the meaning of the law. The question as to whether such hotels are performing "for profit" was not passed upon by the court, the case not calling for a decision on this point.

The suits were brought in the Federal court in Missouri by the American Society of Composers, Authors and Publishers against the Jewell-LaSalle Realty Co., which operates the LaSalle Hotel at Kansas City, Mo. The hotel maintains a master radio receiving set which is wired to each of the rooms. Among the programs received are those transmitted by Wilson Duncan, who operates a licensed commercial broadcasting station in the same city. The society charged that, despite its warnings that such broadcasting of a copyrighted work was prohibited without a license, a popular song, owned by the plaintiffs, was repeatedly received by the hotel and made available to its guests. Suits were brought for an injunction and damages for the infringements.

The Federal court of Missouri denied relief against the hotel company on the ground that its acts did not constitute a "performance" within the purview of the copyright act. Gene Buck, as representative of the American Society of Composers, Authors and Publishers, then appealed the case to the United States Supreme Court, which has now sustained the society. Damages of \$250 for each rendition of the song were awarded by the court.

ALFRED T. MARKS

Phyllis Krauter Wins Successes on Tour of South and West



Phyllis Krauter, 'Cellist, Who Recently Concluded a Tour with Two Appearances as Soloist with the Denver Civic Symphony

Phyllis Krauter, 'cellist, recently returned to New York from Denver, where she concluded a mid-Winter concert tour of the South and West. This tour included appearances at the British Legation in Washington, in Atlanta, and Denver. In the last city she appeared twice as guest artist with the Civic Symphony, under Horace E. Tureman. Miss Krauter was deluged with flowers and applause at the conclusion of her performance in the Haydn D Major Concerto, and received the congratulations of the conductor.

An attack of influenza early in January threatened to cancel the tour and compelled Miss Krauter to rest at Sedgfield Inn, near Greensboro, N. C. Her subsequent successes on tour, however, indicated that her illness had made no inroads on the artistry of the young musician.

Salzburg Sonata Recital Given by Irene Jacobi and André de Ribaupierre

SALZBURG, AUSTRIA, April 15.—An admirable sonata recital was given here on March 27 by Irene Jacobi, pianist, and André de Ribaupierre, violinist, in the Wiener Saal of the Mozarteum. The program was devoted to sonatas by Mozart, Debussy and Ernest Bloch. The Bloch sonata received its first performance here. Both artists were received with great favor by press and public.

Franz Baumann Marries Passaic Girl

Franz Baumann, German tenor, who has been in this country this current musical season, was married on April 7 to Hete Frese, of Passaic, N. J.

Mr. Baumann is considered the leading radio tenor of Germany and has also made several sound films of a musical character. He is to return here next Fall for an extended concert tour.

Miss Frese is a naturalized American citizen of German extraction. She has studied both at Columbia University and the University of Berlin.

The Gordon String Quartet will give its annual Summer series of chamber music concerts at its Summer quarters at Music Mountain, Falls Village, Conn.

Brooklyn Hears "Ibbetson" and Sibelius Work Under Toscanini

BROOKLYN, April 20.—Deems Taylor's "Peter Ibbetson," sung by the original cast, brought the Metropolitan Opera's Brooklyn series to a close on March 24. The event drew a capacity audience.

Rossini's "Barber of Seville" was the last but one of the Metropolitan Opera Company's offerings here this season. In the cast were Lily Pons, Alfio Tedesco, Giuseppe Danise, Pompilio Malatesta, Ezio Pinza, Henrietta Wakefield and Alfredo Gandolfi. Mr. Bellezza conducted.

Serge Koussevitzky led the Boston Symphony at the Academy recently, including Sibelius's Seventh Symphony in the program.

The other numbers were Sibelius's "Finlandia," the Prelude and Liebestod from "Tristan and Isolde," Debussy's "Afternoon of a Faun" and Ravel's "La Valse."

The annual Brooklyn recital by Sergei Rachmaninoff drew a large audience to the Academy on March 27. He played in inimitable style works of Bach, Beethoven, Chopin, Liszt and other composers.

Sheridan Appears with Chorus

The second concert by the Woodman Choral, R. Huntington Woodman, conductor, was given at the Academy of Music on March 26. Frank Sheridan,

pianist, played two groups of solos, and Midhat Serbagi, Arabian tenor, sang native folksongs unaccompanied.

Daisy Stone, child pianist, was heard in recital on March 23 at the Brooklyn Conservatory of Music. Alexander Quagliarello, violinist, assisted.

Sibelius's Fourth Symphony was the central number of Arturo Toscanini's Brooklyn program with the Philharmonic-Symphony in its concluding concert at the Academy on March 22. The work made a profound impression on the very large audience.

Smetana's "Bartered Bride," in a new English version by John Alan Haughton, was revived by the Little Theatre Opera Company at the Brooklyn Little Theatre during the week-end beginning March 18. William Reddick conducted a most enjoyable performance.

Free Musical Society

The last concert but one under the auspices of the Brooklyn Free Musical Society was given at Brooklyn Museum on March 26 by the New Utrecht High School Orchestra, Philip Ehrlich, conductor; Sofia Levine, soprano, and Milton Katz, pianist.

Irvin Juslin, young pianist of the Music School Settlement, appeared in a debut recital on March 29 at the Brooklyn Little Theatre.

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(Continued from page 30)

American Ballet Guild

The premiere of Mabel Wood Hill's "Pinocchio," a pantomime with a scenario by Ruth Coit based on Collodi's popular work for children, was given by the American Ballet Guild as the second production of its season, at the Longacre Theatre on the evening of April 13. Leigh Henry, British composer and critic, who had written the dialogue spoken by three narrators from upper boxes, conducted the orchestra.

The production, designed by Felicia Sorel, had the benefit of imaginative settings and costumes designed by Willy Pogany. The title role was danced in an inimitably mischievous style by Gluck-Sandor. The cast for the whimsical fairy tale further included Nazzio Boni, Ariel Millais, Edwin Semons, Frank Pujol, Alma Baily and others. The narrators were Emily Smiley, Zahmah Bigelow and Richard Brandon.

Mrs. Hill's animated score, employing the simple rhythms of children's plays and dances, included a charming tarantella, danced with spirit by an ensemble in the fair scene. The finale of the work, marking the reconciliation of the boy hero with his little sister, was a beautiful and tender bit of writing. The composer was called to the stage at the close.

The program also included a first American performance of Dr. Henry's pleasing suite, "A Cymric Legend," conducted by the composer and mimed by the American dancer known as "La Sylphe."

The first part of the program included dance divertissements by Miss Sorel, Mr. Gluck, and an ensemble. The American debut of Gwendolyn Milne was made in a modernistic toe dance to music by Erwin Schulhoff, heard for the first time in the United States.

M.

"L'Histoire du Soldat"

The first performance of a new English version of Stravinsky's "L'Histoire du Soldat," translated by Tom Barry, was given at the Guild Theatre on the evening of April 12, with Alexander Smallens conducting a small ensemble. Leading roles were danced by Blake Scott as the Soldier, Ruth Page as the Princess, and Jacques Cartier as the Devil. Robert Ross acted as narrator. Modern backgrounds were designed by Nicolas Remisoff. The per-



Ruth Page, Dancer, Who Mimed the Role of the Princess in Stravinsky's "Histoire du Soldat"

formance was ably mimed, and the whole presentation was most amusing and in the spirit of Stravinsky's wryly ironic score.

The second half of the program included solo divertissements by the three dancers. An elaborate version of Ravel's Bolero, entitled "Iberian Monotone," was danced by Miss Page, Mr. Scott and a chorus in mantillas, including Marian Finholt, Virginia Nugent, Anita Airla, Dolores Green, Miriam Catheron, Eugenia Ganner, Theresa Greenwood and Jocelyn Newman.

Piano accompaniments to this part of the program were played by Louis Horst, Mary Morley and Marion Graham.

Rh a Silberta, Composer

Rh a Silberta's final lecture-recital of the season, given in the Sky Salon of the Hotel St. Moritz on the evening of April 14, was devoted to her own compositions.

Joyce Lynn and Molly Taylor, sopranos; Harvin Lohre, tenor, and John Carroll, baritone, were the artists who interpreted Mme. Silberta's songs, with the composer at the piano. Over twenty numbers were heard with marked favor, including four in manuscript, "Incense," "By the Sea," "Mirage" and "The Land of 'You and I'."

C.

Carmela Tucci, Pianist

Carmela Tucci, pianist, after study in this country and in Italy, made her New York debut in Steinway Hall on the evening of April 14.

Miss Tucci's playing gave pleasure to an interested audience. She presented the Beethoven Sonata, Op. 81, two sonatas by Scarlatti, a group by Chopin and shorter pieces.

J.

Viola Blanche Harman and Elsa Moegle

Viola Blanche Harman, soprano, and Elsa Moegle, harpist, the latter an artist-pupil of Marie Miller, were heard in a joint recital in the Chalif Hall on the evening of April 14. John Daley was at the piano for Miss Harman.

The work of both artists showed finish and talent and earned them much applause. Miss Harman sang arias from "Puritani" and "Magic Flute," as well as songs by Italian, French, German and American composers in an agreeable voice well handled. Miss Moegle contributed four groups of well-

chosen harp numbers, playing with finished technique and displaying complete control of her instrument. The audience was an enthusiastic one.

N.

Isidor Belarsky, Bass

Isidor Belarsky, bass, was heard in recital in Carnegie Hall on the evening of April 14, with Emanuel Bay at the piano.

Mr. Belarsky made his New York debut last season, his present appearance increasing the good impression made then. His program included excerpts from Thomas's "Le Caid," Verdi's "Ernani," Glinka's "Russian and Ludmilla" and Wagner's "Walk re."

The singer's voice proved beautiful in quality and, for the most part, well handled. In songs by Schubert, Strauss and by Russian composers, Mr. Belarsky demonstrated his interpretative ability to be of a high order.

J.

Frank Sheridan, Pianist

Frank Sheridan, pianist, gave the second in the series of three artist-faculty recitals at the David Mannes Music School on the evening of April 15, before a large and demonstrative audience.

The program included Brahms's Sonata in F Minor, Op. 5, Ravel's So-

The Dessoff Choirs

The Dessoff Choirs, composed of two choruses, the Adesdi Chorus of female voices and the A Capella Singers of New York, Margarete Dessoff, conductor, were heard in concert on the evening of April 15 in the Town Hall.

The program was a varied and novel one; the singers showed marked familiarity with what they had to do, and entered quite enthusiastically into the folk song groups. The tone was commendable throughout.

Of particular interest were the Three Part Songs by Hans Gal which were heard for the first time anywhere. The mixed choruses sang this, and the blending of the voices was most acceptable, giving a fine effect of color.

Willem Durieux's rendition of the most difficult 'cello solo in Loeffler's Eighty-seventh Psalm was all that could be desired in smoothness and breadth of tone, and Susan Wallace, soprano, handled gracefully her incidental solos in the Spanish folk songs. The other assisting artists were: Marietta Bitter, harpist; Robert Bolles and Carl Moore, flutists, and Marion Kahn, accompanist, at the piano and organ.

B.

Edwin Otis, Baritone

Edwin Otis, baritone, made his New York debut on the afternoon of April 15, in the Town Hall.

The program included several rarely heard numbers; Schumann's "An den Sonnenschein," C sar Cui's "La Statue de Tsarkoie-Selo" and Gli re's "Ah Twine No Blossoms." His voice had warmth and feeling in the lighter and romantic numbers. Mr. Otis began his program with a Dvorak sacred song, followed by Handel's "Where e'er You Walk" and two old Italian numbers. A group of lieder followed, including Wolf's "Verschwiegene Liebe," handled charmingly. There was a French group, which closed with "Vision Fugitive" from "H rodiade," also four songs in English. Harry Spier was at the piano.

B.

Banks Glee Club

The New York Banks Glee Club gave its Spring concert on April 15 in Carnegie Hall under the baton of Bruno Huhn, with Ethel Luening, soprano, and Lillian Rehberg, 'cellist, as soloists.

Mr. Huhn's skillful training had fine results in a varied program of decided appeal, the diction of the chorus being clear and intelligible and the tone quality worthy of praise. There were old English and Flemish pieces, Rossini's "Carnovale," Kramer's "The Last Hour," with the incidental solo well sung by Frank Erwin, tenor; Fletcher's "A Song of Victory," and part-songs by Dregert, Buck, Wagner, Shaw and Abt.

Mrs. Luening was encored after her brilliant singing of the aria of the Queen of the Night from Mozart's "Magic Flute" and Strauss's "Voices of Spring." In the opening movement of Lalo's Concerto, Miss Rehberg revealed a rich tone and excellent technique, as later in pieces by Scott and Nachez. She, too, was encored. The accompanists were William J. Falk for the club and Miss Rehberg and Stephanie Schehatowitch for Mrs. Luening. Everett Tutchings presided at the organ.

W.

(Continued on page 41)



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NEWS AND MUSICAL EVENTS IN THE WORLD OF BROADCASTING

NBC Piano Lesson Series Popular

AS THE two series of NBC piano lessons, "Music in the Air" and "Keys to Happiness" continue, the response increases from all over the country. Thousands are listening in, officials say, and adults and children alike are taking advantage of the opportunity to learn the first things about playing tunes for themselves.

Several hundred piano teachers of New York gathered in the NBC Times Square Studio on April 14 to hear the "Music in the Air" broadcast, directed by Osbourne McConathy, eminent pedagogue. Alois Havrilla is the narrator for both series. On this occasion, speeches were made by M. H. Aylesworth, NBC president; Ernest A. Ash, president of the Associated Music Teachers' League, and Pierre V. R. Key. The audience followed appreciatively Mr. McConathy's lucid demonstrations and instructions. "Keys to Happiness," on Saturday mornings, is directed by Sigmund Spaeth, who introduces the guests. Montague Glass, who is shown in the accompanying photograph with one of



Montague Glass, Well-Known Author, Shown as Guest in the "Keys to Happiness" Hour, Which Features Noted Musical "Amateurs"

the charts which are a feature, and which are sent to every applicant, was the April 11 guest, playing a Brahms Hungarian Dance with Mr. Spaeth.

The enrollment in these classes has reached staggering figures, and is growing every day, according to R. C. Mills, president of the Radio Music Company, who engineered the idea. The NBC gives the time, and furnishes the charts. Each series consists of six lessons, which will be repeated, as no attempt to do more than give rudimentary instruction will be made.

STADIUM CONCERTS TO BE BROADCAST BY WABC

Philharmonic's Summer Series to Go on Air Over Columbia Stations

When the New York Philharmonic-Symphony begins its series of nightly Summer concerts at the Lewisohn Stadium on July 7, the music will be broadcast exclusively by WABC, it was announced recently.

The season will last for eight weeks, with Willem van Hoogstraten conducting the first three weeks of the season, Fritz Reiner the next fortnight and Albert Coates the last three weeks.

Curtis Institute Series Ends

The series of CBS broadcasts by the Curtis Institute was to end on April 24, when at 4 p. m. a program of orchestral music was scheduled. The last two movements of Bach's Sixth Brandenburg Concerto were to be led by Louis Vyrer, and Gabriel Fauré's "Requiem" was to be given under the baton of Dr. Louis Bailly, with Natalie Bodanskaya, soprano, Conrad Thibault, baritone, and Robert Cato, organist, as soloists.

Farley Song to Be Heard in CBS Hour

Roland Farley's song, "Summer Day," is to be sung by Barbara Maurel, contralto, on the New World Symphony program on May 7 over station WABC and the Columbia Broadcasting System.

Harriet Ware's Compositions Heard

Compositions of Harriet Ware were heard in the NBC Metropolitan Echoes on April 5, over WJZ. Miss Ware ac-

companied Muriel Wilson, soprano, Theodore Webb, baritone, and Arcadie Birkenholz, violinist, in the program. The singers, in addition to solo numbers, joined in the duet, "Goodnight," and "Your Hand in Mine" was sung by Mr. Webb with violin obbligato.

Mario Chamlee Maxwell Guest

Mario Chamlee, tenor, was the Maxwell House Ensemble guest artist on April 16, over a WJZ network at 9:30 p. m.

f. q. e. says: TELEVISION, though still in the laboratory, where its mentors are by no means satisfied with it yet, has definitely reached a public stage, and is something to be reckoned with in general parlance.

Programs of sight and sound are being sent out regularly from several sources, and they do not waste their sweetness on the desert air, you may be sure.

People are buying sets to receive them; those pioneers who rigged up their sets to hear the first ragged sounds of radio are being duplicated today by television enthusiasts.

The images are still somewhat scattered and uncertain; the marvel is that any images can be seen at all. Recognizable faces flash onto the little screens—Mortimer Stewart, of the radio department of the *Herald Tribune*, and program director for the General Broadcasting System which is televising extensively, saw a screened face, met the man afterwards, and called him by name, although he had never seen him before.

The above organization, with new

ROXY "DOLLAR" CONCERTS TO END FOR THIS SEASON

Sunday Series, Resumed After Holidays, to Close with Request Program

The Roxy "Dollar" Concerts, in which 200 musicians have played under the baton of Erno Rapee in the Roxy Theatre on Sunday mornings for the benefit of unemployed musicians, are expected to end on April 26, with a request program.

These concerts have been broadcast over the combined NBC networks, and are said to have inspired similar series in other cities. Los Angeles has formed a like institution under the management of Henry Schumann-Heink, son of the famous contralto. The first of twelve projected concerts was given on April 12.

So popular have the Roxy events been that more than 40,000 people have heard them in the theatre and millions have listened in to the broadcasts. About \$4,000 has been received in voluntary contributions to the cause of unemployed musicians.

The concert of April 12 featured three works by Mendelssohn, the "Fingal's Cave" Overture, and the Nocturne and Scherzo from "A Midsummer Night's Dream," and Strauss's "Held-enleben." Clarence Darrow was guest speaker.

That of April 19 was an all-Wagner program, the third this season. Included in the final concert will be Ravel's "Bolero." Many guest artists, speakers and conductors have contributed to these programs.

Braine's Suite in Premiere on Air

"The Song of Hiawatha," a suite by Robert Braine, was to be played for the first time anywhere by the General Electric Orchestra, Walter Damrosch, conductor, on April 25 at 9 p. m. over a WEA network. The suite is in four parts, and makes no use of tribal or Indian melodies—as the composer says, it is not "powwow" music.

Muriel Kerr, pianist, will be the CCC artist on April 29, over WABC.



Philip James, Who Conducted the MacDowell Club's Recent Bach Concert, Which Was Broadcast by WOR

Philip James, who is well known as a conductor, particularly on the radio of late, led an orchestra of forty players in the MacDowell Club's annual Bach concert on the evening of April 19. The concert was broadcast by WOR from 9:30 to 10:30 o'clock. The orchestral work was the Chorale Prelude, "Wir glauben all in einen Gott." The Bach Cantata Club, Robert W. Crawford, conductor, sang a Motet, and Amy Evans, soprano, and Fraser Gange, baritone, were soloists in the "Peasant" Cantata.

Mr. James's programs with the Bamberger Little Symphony, broadcast on Friday evenings over WOR, have included much music of contemporary and classic interest. On April 24, he was to perform by request a Suite, "Joseph and His Brethren," by Adolf Schmid. The previous week, Saint-Saëns's Septet for strings, trumpet and piano was heard. Interesting soloists are also featured in these concerts.

Short Waves

The latest is that Stokowski is to have his own broadcasting station. . . . it's WCAU in Philadelphia, they say. Business of upraised hands and exclamations of "What will that man do next!"

Over at Columbia, Howard Barlow played an all-French program in the Philco series. . . . Tito Schipa was tenor guest on the Simmons program of April 20. . . . Giacomo Lauri-Volpi on April 13. . . . Others to come are Grace Moore on April 27, Lily Pons on May 4, Lucrezia Bori on May 11 and Lawrence Tibbett on May 18.

The CCC star of April 15 was Ruth Breton, violinist. . . . From WTAM in Cleveland came works of Charles Wakefield Cadman by the mixed quartet of the station. . . . "White Enchantment" a few weeks ago, and the song cycle, "Morning of the Year" on April 16.

That quartet made up of A-K Audition winners still holds forth on the NBC Atwater Kent Hour, sometimes altogether, sometimes individually. . . . Ralph Leopold played some more of his piano transcriptions of Wagner's music and other compositions as well over WJZ on April 4.

Walter Damrosch will close his Musical Appreciation series at NBC on May 1 with a special review concert.

Sings Role of Christ from Church Dome

AN innovation in the recent performance of Bach's "St. Matthew Passion" in St. Bartholomew's Church was that Frank Cuthbert, who had the role of Jesus, sang his part from the dome nearly 400 feet above the floor level. The performance was given under David McK. Williams, by St. Bartholomew's Choir, assisted by the Choir of the Cathedral of St. John the Divine and the soprano section of St. Thomas's Choir. Ruth Shaffner, Pearl Jones, Arthur Kraft and Donald Pirnie were soloists in addition to Mr. Cuthbert. The church was filled to capacity, hundreds standing throughout the program.

UNUSUAL PIANO PROGRAM

Improvisation Among Morton Gould's List in Wanamaker's

Morton Gould, seventeen-year-old composer and pianistic innovator, appeared in a recital of his own compositions for piano on the afternoon of March 6, in the Wanamaker Auditorium. The program included numbers in conservative as well as ultra-modern styles. As a concluding feature, Mr. Gould improvised on an original theme submitted by A. Walter Kramer, editor of MUSICAL AMERICA.

At the request of various members of the audience, Mr. Gould played this theme in the manner of Bach, Beethoven, Chopin, Liszt, Debussy, Stravinsky and George Gershwin.

Explanatory comments on the distinct characteristics of Mr. Gould's creative and pianistic achievements were made by Felix Deyo, Brooklyn correspondent of MUSICAL AMERICA.

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Panama Serenades Are Featured on Coast by Sybil Maduro Fidanque



Sybil Maduro Fidanque, Who Is Introducing Panama Music to San Francisco

SAN FRANCISCO, April 20.—Sybil Maduro Fidanque, a visitor to this city, is introducing unpublished Pueblo melodies and traditional serenades of Panama which she learned from the natives there. Appearing on radio programs and at social functions, Mrs. Fidanque wears the national dress and accompanies these songs on the tiple, a Colombian instrument of six strings. Her study of the tiple was begun during an illness and later continued under native tutelage.

M. M. F.

A Violin Concerto by Rudolf Mengelberg was played in Rotterdam recently for the first time anywhere, by Alexander Schmuller and the Concertgebouw Orchestra, under Pierre Monteux.

ARTISTS SAIL TO EUROPEAN PORTS

Singers and Instrumental Performers Embark from New York

With the close of the musical season not far off, and the Metropolitan opera on tour, musicians are hieing themselves to Europe for well-earned vacations.

Willem van Hoogstraten, conductor of the Portland Symphony, sailed on the Mauretania on April 4. The same day, on the Vulcania, were Giovanni Martinelli and Giuseppe de Luca of the Metropolitan; on the Bremen, Sergei Rachmaninoff, and on the Ascania, Richard Crooks.

On April 10, on the Homeric, were Elisabeth Ohms, soprano, of the Metropolitan, and Marion Kerby and John J. Niles, who specialize in recitals of Negro music. The following day, Karl Krueger, conductor of the Seattle Symphony, accompanied by Mrs. Krueger, sailed on the George Washington. Mr. Krueger will return in August.

On the Europa on April 15 were Artur Bodanzky, Lauritz Melchior, Gustav Schützendorf and Grete Stückgold, all of the Metropolitan. George Antheil, American modernist composer, arrived on the Europa on April 4.

Adolfo Betti sailed on April 15 on the Albert Ballin to spend the Summer abroad. He goes first to England, where he remains for eight or ten days, during which period he will spend some time in the British Museum in connection with his book on Geminiani. From there he goes to Paris for a week and then on to his home in Bagni di Lucca in Tuscany, where he will remain to work on his book and rest after his Winter in New York.

In May he will go to Bologna for the Martucci celebration, to be present at the concerts which Arturo Toscanini will conduct. Mr. Betti will return to New York to resume his activities in the Autumn.

Publishers Are Passengers

George Fischer, president of J. Fischer & Bro., New York music publishers, sailed on the Conte Grande on Friday, April 17, for a brief vacation. He will go to Italy, returning about June 8.

Mr. Fischer has completed an exceptionally active year in publication, having put to the credit of his firm the score of Deems Taylor's "Peter Ibbetson" and having brought out among other successful works the orchestral score of Carl McKinley's "Masquerade," Abram Chasin's "Flirtation in a Chinese Garden" and "Parade" (the only American works performed by Toscanini with the New York Philharmonic Symphony this season), Quinto Maganini's "Tuolomne" and "Ornithological Suite," a new mass in honor of St. Theresa by Pietro Yon, a collection of early American piano music, edited by John Tasker Howard, a collection of "Bach Two-Part Inventions" for two pianos by Guy Maier and a collection of "Seventeenth Century Masters of the Organ," edited and arranged by Joseph W. Clokey.

Among those sailing on the Reliance on April 17 were Dr. Ludwig Strecker of B. Schotts Söhne, Mainz, and Kurt Radecke of Bote & Bock, Berlin, both

prominent German music publishers. Messrs. Strecker and Radecke were in the United States during the last month on a visit to their American sole agents, Associated Music Publishers, Inc., with whom they were in conference during their stay here.

Guy Maier, pianist, sailed on the Leviathan on April 15 for a European holiday. He will return to the United States about July 1.

Carlo Zecchi, Italian pianist, who recently concluded his first American tour, sailed on the Paris on April 10. He will return next January for a second tour, remaining until the end of the season and playing from coast to coast.

Nathan Milstein, violinist, following the conclusion of his second American tour, sailed on the Ile de France on March 27. He will return to this country in January, 1932.

On Concert Tours

Sophie Braslau sailed on the Europa on March 30 for a concert tour abroad. The American contralto's engagements include appearances with orchestra and in recital in Amsterdam, The Hague, Stockholm and London, and recitals in Copenhagen, Berlin and other German cities.

Yelley d'Aranyi, violinist, sailed on the Europa on March 31 for a concert tour in England. This will include an appearance as soloist in the Joachim centenary celebration and in four recitals with Myra Hess. Miss d'Aranyi will also make seven appearances in Spain, and will appear twice as soloist with orchestras.

Angna Enters recently sailed for a holiday in Europe after having concluded a transcontinental American tour, during which she made return appearances in Boston, Chicago, St. Louis, Philadelphia and Ottawa.

Miss Enters will return in the Autumn for her fourth transcontinental tour, under the direction of The Actor-Managers, Inc.

Valentina Aksarova, Russian soprano, sailed for England recently on the Leviathan to fulfill operatic engagements in Paris. She will return to America next October for engagements in concerts and opera.

EDGAR SCHOFIELD WEDS

Concert Bass and Dancer Wed in Church Where He Is Soloist

Edgar Schofield, basso-cantante, and Alice Marvin, daughter of Mr. and Mrs. Gwynne Marvin, of Berkeley, Cal., were married in the First Presbyterian Church, New York, at noon on April 6. The ceremony was performed by Rev. Phillips P. Elliott.

Miss Marvin was given away by Harry Hemingway, of Watertown, Conn., a friend of her family. She was attended by her sister, Virginia Marvin, as maid of honor, and Mrs. Edward Nell, Jr., and Eleanor Baugh.

Mr. Schofield's best man was Edward Johnson of the Metropolitan, and the ushers were Wiswell O'Neil and Palmer Laughlin. A reception at Sherry's followed the ceremony. Mr. and Mrs. Schofield will make their home in New York.

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SAN ANTONIO EVENTS

Roland Hayes, Boris Koutzen and José Echaniz Heard in Recitals

SAN ANTONIO, April 20.—Roland Hayes, Negro tenor, created a sensation by his beautiful singing on March 16, in a recital at Municipal Auditorium. His list included lieder, modern works and a group of spirituals. His accompanist, Percival Parham, shared in the applause.

The Tuesday Musical Club, of which Mrs. Eli Hertzberg is life president, closed its series of four musicale-teas given annually for the past eight seasons with a presentation of Boris Koutzen, violist, on March 17, at the St. Anthony Hotel Ballroom. In his first visit here, the performer was warmly received. Delphie Lindstrom was the accompanist. Mrs. W. T. Montgomery has been appointed chairman of the musicale-teas for next season, with Mrs. Paul Rochs as co-chairman.

José Echaniz, Cuban pianist, was presented on March 17, at the San Pedro Playhouse, in the second recital of the Civic Music Association course. Mr. Echaniz, who is no stranger here, received a rousing welcome.

GENEVIEVE M. TUCKER

Dallas Civic Music Association Elects Officers

DALLAS, April 20.—Eli Sanger was chosen to serve another year as president of the Dallas Civic Music Association at a meeting of the executive board on March 26. Mrs. R. B. Sticher was reelected campaign manager. Other officers chosen for a second season included: C. C. Weichsel, treasurer; Mrs. E. H. Server, Manning B. Shannon and Edward Titcher, vice-presidents; Della Brilling, secretary, and Mrs. Sam Siegel, assistant secretary. Other members of the executive board are Howard Beasley, L. Lee Pandres, Ona Brown, Talbot Pearson, Arthur L. Kramer and Mrs. Florence Rodgers. The committee who will choose the artists to be presented next season will be appointed later by the president.

M. C.

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Wagner's Publisher a Vital Figure

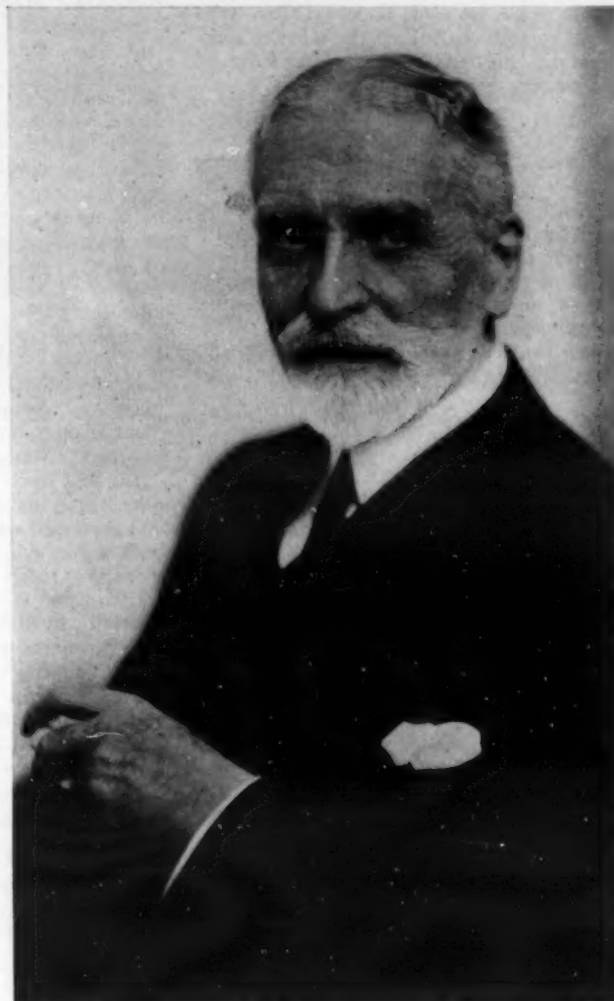
ON his recent visit to New York, Dr. Ludwig Strecker, of B. Schott's Söhne, Mainz, spoke with a MUSICAL AMERICA representative about his father, Herr Geheimrat Dr. Ludwig Strecker, to give him his full title, who, although he retired from active participa-

Dr. Ludwig Strecker, Sr., Who as Head of B. Schott's Söhne, Mainz, Published the Music of Richard Wagner

tion in the house of Schott about five years ago, still serves in an advisory capacity.

Dr. Strecker, Sr., enjoys the distinction of having been Richard Wagner's publisher, an honor which was, indeed, a great one. He will be eighty next March, a true veteran of the music publishing profession, a profession which is both an art and a business.

Since 1870 he has directed the destiny of one of the greatest publishing houses of the world, advancing the new of our day as he did Wagner in another epoch. It was to Dr. Strecker that the last member of the Schott family, which founded the firm, turned over the destiny of B. Schott's Söhne



Ortęga, Berlin

a little more than half a century ago.

The important position which the house occupies today is a tribute to the exceptionally thoughtful and far-seeing guidance which Dr. Strecker, and more recently his sons, have brought to the operation of this famous firm.

Cape Cod Chorus Gives Concert

HYANNIS, MASS., April 20.—The Cape Cod Choral Society, Bainbridge Crist, conductor, gave a delightful concert in the Barnstable High School on March 11. Groups of interesting part songs were performed, as well as the Spinning Scene and Senta's Ballad from "The Flying Dutchman."

Soloists were Hilda Mitron, soprano; Jean Hinkle, contralto, and Rolland Tapley, violinist. Howard Slayman and Virginia Fuller accompanied.

Wolfe Plays in Richmond

RICHMOND, VA., April 20.—Appearing in the Woman's Club Auditorium after an absence of three years, Ralph Wolfe gave a piano recital that brought consistent applause from his large audience. Originality, breadth of style and imagination were qualities in his playing that contributed to Mr. Wolfe's success.

Ethel Glenn Hier's Compositions Heard

Compositions by Ethel Glenn Hier were recently included on two programs. At a concert of the Chicago chapter of Pro-Musica on April 6 her Theme and Variations for two pianos, and Intermezzo for string trio, and "Three Memorial Sonnets," for soprano, violin, cello and piano, were heard.

BALTIMORE GREET'S YOUNG PERFORMERS

Maryland Music Clubs Hold Contest—"Cavalleria" Is Sung Twice

BALTIMORE, April 20.—The Maryland Federation of Music Clubs held its third annual state-wide contest at the Peabody Conservatory on April 11. Winners were Louis Schub, pianist; Harry Schub, violinist; Helen Stokes, soprano, and Earl Lippy, baritone, all of this city. The committee was composed of Mmes. Martin Garrett, Richard Harwood, William G. Baker and E. Parkin Keech. Mrs. Joseph Bryon, Hagerstown, is president of the Maryland Federation.

Agnes Zimmizah was in charge of two performances of "Cavalleria Rusticana," sung in Italian by the opera classes of the Peabody preparatory department on April 10 and 11. Virginia Blackhead is superintendent of the department, and the productions were remarkably smooth. Members of the cast were Agnes Flynn, Anna Krieger, Mary Payne, Romeo Bianconi and Michele Ramondi.

Conservatory Orchestra

The second concert by the Peabody Conservatory Orchestra under Gustav Strube brought César Franck's Symphony, the Prelude to "Lohengrin" and the "Rackoczy March" from Berlioz's "Damnation of Faust." Edith Rogers, violinist, was soloist in the Bruch "Scotch Fantasy." Elsie Craft Hurley sang "Ernani involami."

The Arion Singing Society was heard in Lehman Hall on April 6 under the baton of George Poehlman. Bertha Hegler Kappler, soprano, and William Klinger, violinist, were soloists.

Martha Gwinn, pianist, gave a Bach program at Coda Hall on April 7 under the auspices of the Bach Club.

A program of compositions by Samuel Bugatch, conductor of the choir at Beth Tfiloh Synagogue, was given in the Maryland Casualty Auditorium on April 12. Taking part were Louis Schub, Sydney Hamburger, Sarah Friedman, Thelma Viol, Gertrude Collector, Mildred Pushkin, and vocal ensembles.

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Russian Works in Stage Performances

(Continued from page 3)

much magnified, of the narrator, who gave solemn and impersonal explanations in English from time to time of the progress of the legend.

The fearful myth of the Theban king who murdered his father and married his mother, according to the Delphic oracle's prediction and despite his endeavors to avoid its evil portents, and who by his sins brought pestilence on his people and was driven out by them as in expiation he tore out his eyes, is set to moving music, always seeming congruous to deed and emotion. It is music that carries out expressively and atmospherically the horrific narrative.

A Significant Work

To this reviewer "Oedipus" seems the most significant work by Stravinsky since "Le Sacre du Printemps," in its power, intensity and expressiveness. Modern though it is in orchestration, it has a severe classic simplicity and inevitability of media and effects. There is much variety in the writing, but everything moves cumulatively to the tremendous climax. There are long, curvilinear melodic figures, surprising in the later Stravinsky, and there are passages of sheer musical beauty, such as the Bach-like opening chorus, the Gloria with which Jocasta is welcomed, and the Queen's long solo. Leading motives are little used, if one except the inexorable insistence of a figure in minor thirds which appears at the opening and closing and several times between, apparently a symbol of inescapable doom. Needless to say, Mr. Stokowski's reading of the score was superbly effective.

Metropolitan Opera

(Continued from page 3)

Dec. 10; "The Fair at Sorochintzy," by Moussorgsky; a revival of Wagner's "Flying Dutchman," not heard in this house for nearly two decades; von Suppe's "Boccaccio," the first opéra-comique given there in many years; Mascagni's "Iris," revived after more than a decade; "William Tell," by Rossini, absent for only a few years, and Verdi's "Forza del Destino," also absent only a couple of seasons.

The total number of performances in the house was 169, of forty-five operas; twenty-four in Italian, nine in French, eleven in German and one in English. Of the works sung in Italian, two, "Africana" and "Guglielmo Tell," were translations of French works, and one, "The Fair at Sorochintzy," Russian. Of the works in French, "Sadko," by Rimsky-Korsakoff, was a Russian work translated.

This season, "Boccaccio" and "Pagliacci" led the list with eight hearings each. Those having seven were both Wagnerian, "Walküre" and "Flying Dutchman." Works having six performances included "Aida," "Bohème," "Faust," "Roméo et Juliette," "Lohengrin," "Peter Ibbetson" and "Tristan and Isolde." Those given five times were "Traviata," "Forza del Destino," "Fair at Sorochintzy," "Meistersinger," "Siegfried" and "Hänsel und Gretel."

Four performances each were given of "Rigoletto," "Lucia," "Iris," "Preziosa Ridicola," "Gioconda," "Norma," "Manon," "Sadko" and "Götterdämmerung." Three each were given of "Trovatore," "Butterfly," "Cavalleria Rusticana," "Barber of Seville," "Don

From the classicism of "Oedipus Rex," the strikingly original "Age of Steel" goes to an extreme of modernism. Lee Simonson's new scenario and Edwin Strawbridge's choreography are as fresh and dynamic as Prokofiev's score, which testifies that there is beauty in the triangle and the square as well as the circle.

The interaction of realistic and symbolic figures in a dramatized polemic against the brutally relentless rhythm of manual labor and the triumph of the machine age over flesh and blood takes place on three stage levels, in the back a human "belt," in the middle a "belt" of figures symbolizing iron, steel, coal and electricity, and in the foreground mass movement, indicating comedy, drama and tragedy, against a scene highly stylized.

Lights, costumes, décor, personages, miming, dancing, symbolism and realism are all synthesized into what is both a forthright narrative and a scorpion-like satire on phases of evolving civilization, with implications that the harried pyramid builders along the Nile were no worse off than the speeded-up "quantity production" workers in any American factory. The story is self-interpreting without the music. But Prokofiev's radical score, cerebral and "geometric," sharpens and heightens every effect and detail.

The leading roles in "Le Pas d'Acier" were assumed by Mr. Strawbridge and Yeichi Nimura as Efficiency Experts; Pauline Koner as Steel; Grace Cornell as Iron; Ruth Walton as Coal; and Martha Eaton, John Glenn and Mary Rivoire as Bucolic Laborers. A large ensemble of dancers appeared in other roles of this dynamic satire.

Giovanni," "Carmen" and "Mignon." Heard twice were "Tosca," "Girl of the Golden West," "Elisir d'Amore," "William Tell," "La Juive" and "Pelléas et Mélisande." Only one performance each was given of "Luisa Miller," "Andrea Chenier," "Parsifal" and "Rheingold."

Neighborhood Playhouse to Repeat Washington Program in New York

The program of organ and chamber music, for which Irene Lewisohn devised and directed the stage action at the opening program of the Music Festival at the Library of Congress in Washington, will be presented by the Neighborhood Playhouse at Kaufmann Auditorium of the Y. M. H. A. in New York on April 26 and 27. The numbers to be given include the Toccata and Fugue in D Minor by Bach; "Music of the Troubadours," arranged by Carlos Salzedo, and a String Quartet by Ernest Bloch.

Ukrainian Folk Ballet to Be Given Under Avramenko

A Ukrainian Folk Ballet will be presented by a specially organized company of native dancers at the Metropolitan Opera House on the evening of April 25, under the direction of Vasile Avramenko, ballet master.

Sittig Trio to Give Annual Concert

The Sittig Trio, Margaret Sittig, violinist; Edgar H. Sittig, cellist, and Frederick V. Sittig, pianist, will give its annual Spring concert in Steinway Hall on Thursday afternoon, April 30.

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CHORUSES HEARD IN MILWAUKEE

Teachers' Group Presents Concert—Cowell in Recital

MILWAUKEE, April 20.—The women's chorus of the Milwaukee Teachers' Association gave a concert, under Alfred Hiles Bergen, on April 8 in the Pabst Theatre before a large audience. Among the numbers heard was Franz C. Bornschein's "Enchanted Island," given with flute obbligato by Adolf Peterson and harp accompaniment by Mrs. Moore.

Henry Cowell, composer-pianist, gave a lecture-recital at the Athenaeum on April 7 under the auspices of the MacDowell Club, presenting a number of his compositions.

The Carthage A Capella Choir of Carthage, Ill., gave a concert at the Auditorium on April 9, singing works by Bach, Tchesnokoff, Gretchaninoff, Noble Cain and other composers. Elmer Hanke was the leader. A women's chorus led by Mrs. Walter Hanke, and the male chorus of the same group, led by Mr. Hanke, were also applauded.

C. O. SKINROOD

Maazel Re-engaged for Seven Concerts in Los Angeles

LOS ANGELES, April 20.—Marvine Maazel, pianist, who came here last Fall originally to play three concerts, has made so distinct a success that he has been engaged for seven additional appearances.

During his stay here he has become the father of a little girl. He has been active both musically and socially. Mr. Maazel made his tenth and last appearance here for the season on April 17 at the Philharmonic Auditorium, after which he was scheduled to leave for the East and to go abroad for concerts.

Bertha Yocum Gives Recital

Bertha Yocum, pianist, gave a recital at the home of Mrs. Ray L. Erb recently. Her program comprised a Bach-Saint-Saëns Gavotte; Beethoven's Sonata, Op. 27, No. 2; Schumann's Romance in F Sharp; Brahms's Ballade in G Minor; two Chopin numbers and Liszt's Hungarian Rhapsody No. 6. It was a very enjoyable concert, reflecting credit on the musicianship of the artist.

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Lindsborg Dedicates Hall



The Lindsborg Festival Chorus and Orchestra, Which Recently Gave Its Fiftieth Anniversary Program Before Large Audiences; and Hagbard Brase (Below) who Conducted Classical Works

LINDSBORG, KAN., April 20.—Despite inclement weather, the Good Friday performance of Bach's "Saint Matthew Passion" at the Golden Jubilee Festival here was attended by nearly 2000. Though the chorus of 500, under Hagbard Brase, has sung the music a comparatively short time, thorough preparation resulted in a moving performance. The soloists, all natives of Kansas, were Mary McCoy, soprano; Hughetta Owen, contralto; Ernest Davis, tenor, and Carl Melander, bass.

The festival guest of honor was Dr. James Francis Cooke, of Philadelphia, president of the Presser Foundation. Because of Dr. Cooke's inability to attend the Easter Sunday performance of the "Messiah," the chorus sang five numbers of the Handel music after the close of the Bach work, including the "Hallelujah" and the "Amen" choruses.

Busch Cantata Presented

On Friday afternoon Dr. Cooke formally dedicated Presser Hall. Carl Busch's dedicatory cantata, "Pilgrims of the Prairie," was the musical high light of the program. The work was sung by the Bethany Oratorio Society, accompanied by the Bethany Symphony. The orchestra, under Arthur E. Uhe, played Sibelius's "Finlandia."

In his address, Dr. Cooke lauded the efforts made by the community of Lindsborg for the prized new building, saying "that the greatest things in life come with sacrifice." Charles Z. Tryon, a trustee of the Presser Foundation, was another guest.

On the afternoon of Easter Sunday, Mario Chamlee, tenor, gave a recital before a large audience in Presser Hall, singing works by Strauss, Brahms, Duparc, Paladilhe, Knapp, Granier, Fauré, Bizet, Johnson, Wilson and Kramer. Mr. Chamlee won an ovation. His accompanist was Roy Cummings, of Lawrence.

The chorus closed the festival in the evening, singing with inspired fervor in the 149th performance of "Messiah," with Miss McCoy, Miss Owen, Mr. Davis and Mr. Melander as soloists. Mr. Brase, the conductor, gave a stirring interpretation.

Other important activities during the week included a concert by the Bethany Symphony under Mr. Uhe, in which Luther Mott, baritone, was soloist, singing an aria from Mendelssohn's "Elijah." Mabel Markle, soprano, and Oscar Thorsen, pianist, were heard in a recital in Presser Hall on April 1. On the same evening a concert was given by the Bethany Band, Hjalmar Wetter-



strom, conductor. Assisting artists were Miss Owen and Mr. Melander, with Oscar Thorsen and Arvid Wallin as accompanists. The faculty recital on April 2 in Presser Hall presented Mr. Uhe, violinist, Mr. Wallin, organist, and Mr. Wetterstrom, cellist.

An important feature of the week was the Mid-West Music, Art and Expression Contest, which included candidates from middle western States.

BLANCHE LEDERMAN

OMAHA'S SYMPHONY SEASON CONCLUDED

Littau Leads Players in Final Symphony and Children's Concerts

OMAHA, April 20.—The Omaha Symphony gave the closing concert of its seventh season, under Joseph Littau, on the evening of April 7, in the Technical High School Auditorium. The entire program was orchestral and was played with great spirit and unity.

The opening number, the Overture to Mozart's "Marriage of Figaro," received a gay and joyous reading. It was followed by Tchaikovsky's "Pathétique" Symphony, played for the first time by this orchestra. The performance revealed the fine qualities of a well-trained ensemble. Other works included Strauss's "Tales from the Vienna Woods," Järnefelt's "Berceuse," with solos by Harry Brader, concertmaster, and Emil Hoppe, first cellist, and the "Entrance of the Little Fauns" by Pierné. Ravel's "Bolero" brought the concert and the season to a close.

Credit for the success of the series is due to the untiring efforts of J. M. Harding, president; Mrs. I. F. Crofoot, vice-president; the directors of the Orchestra Association; the members of the finance committee; Mrs. George Tunnicliff, manager; Mrs. Alice Dunn, program editor, and Ernest Nordin, personnel manager.

Educational Series Ends

The symphony, with Mr. Littau conducting, gave the final concert of its educational series on the morning of April 8, at the Orpheum Theatre, before a capacity audience of school children. The percussion section of the orchestra was discussed by Mr. Littau.

Mrs. William Barr this Winter inaugurated at her home a series of interpretative talks on the outstanding musical programs of the season, described before their presentation. Mrs. Jesse L. Haugh and Mrs. Howard Kennedy have assisted Mrs. Barr in these programs. This project has interested music-lovers to such an extent that the group will be enlarged. Next season's meetings will be held in the ballroom of the Paxton Hotel.

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Susan S. Boice Presents Pupils in Recital at Her New York Studio



Susan S. Boice, Vocal Teacher

Students of Susan S. Boice were presented in recital at her studio in the Steinway Building on April 9, among those heard being Helen McCabe, lyric soprano; Harriet Woolen, dramatic soprano; Hazel Kingsbury, mezzo-soprano, and Emily Rappelyea and Evangeline Clark, contraltos.

Miss Boice has completed a season in which her pupils were active in various fields. Merran Reader, soprano, and Anita Menarde, mezzo-soprano, were heard in concerts and also in broadcasts twice a month over station WGBS. Dolly Fritz, coloratura soprano, is soloist at the Tremont Terrace Moravian Church; Helen Bergen, soprano, at the Reformed Church in Nutley, N. J.; Emily Rappelyea, contralto at Rutgers Presbyterian Church, New York. On five Tuesdays in March, Miss Boice spoke over station WGBS on "How Better to Enjoy Music."

Miss Boice will continue her teaching during the Summer until Sept. 1. Each Wednesday she conducts a large class in Maplewood, N. J.

Zeta V. Wood Heard in Recital

Zeta V. Wood, soprano, was presented in a recital at the MacDowell Club on April 5, under the auspices of the club's music committee.

With Walter Charnbury at the piano, Mme. Wood sang songs by Purcell, Franz, Paladilhe, Hahn, Lieurance, Cadman, and others, and the aria, "Adieu, Forêts," from Tchaikovsky's "Jeanne d'Arc."

Walter Charnbury Pupils Give Recital

Four pupils of Walter Charnbury gave a piano recital in his studio in Steinway Hall on March 22. Sophie Miller, a talented young player, was heard in numbers by Bach, MacDowell, Palmgren, Chaminade and, with Mr. Charnbury on a second piano, Mozart's Rondo in D Major. Others heard were Rose Miller, Mildred Pearson and Lawrence Penny. All acquitted themselves very creditably. B.

Pupil of Mrs. Harrison-Irvine Takes Part in Opera

Betty Blane, soprano, artist-pupil of Mrs. J. Harrison-Irvine, made a successful appearance as the Dew Fairy in "Hänsel and Gretel," given by the Wheatcroft Opera Company at the Hotel St. George, Brooklyn, on April 14.

STUDIO ACTIVITIES

Adelaide Gescheidt's Artists Heard in Lenten Programs

Several singers from the studios of Adelaide Gescheidt are busily engaged in choir work, radio and other appearances.

Earl Weatherford, tenor, was soloist in a Dvorak program at the Brick Presbyterian Church on March 13. He was to sing in "The Crucifixion" in East Orange, N. J., on April 3. Mr. Weatherford is soloist at West End Presbyterian Church, Ridgewood, N. J., and also at Union Temple, Brooklyn, N. Y.

Mary Hopple, contralto, who sings on four radio hours each week, was heard over station WGY on March 24. For the third consecutive year, she has been engaged as soloist of the First Presbyterian Church of Englewood, N. J.

Foster Miller, bass-baritone, sang in "The Crucifixion" at St. Luke's Episcopal Church, New York, on March 29; at the Brick Presbyterian Church at noon on April 3 and that evening at an East Orange church. He is soloist at Flatbush Congregational Church and B'nai Jeshurun Synagogue, of Newark, N. J.

Mary Aitken, soprano, was engaged by Dr. Clarence Dickinson to sing in Bach's "Coffee Cantata" at Union Theological Seminary in February. On March 29 she was heard at the Women's University Club. She will sing on the Recitalists' Hour over WEAJ on the morning of April 27.

W. J. Henderson Continues Lectures at La Forge-Berumen Studios

W. J. Henderson gave the third of a series of lectures in the La Forge-Berumen Studios on the afternoon of March 16. The lecture was followed by vocal illustrations by Kathryn Newman, coloratura soprano, Elizabeth Andres, contralto, and Robert Simmons, tenor. Miss Andres, who has just returned from a coast-to-coast tour, sang "Erda's Warning" with feeling. Miss Newman contributed "Qui la voce" from "Puritani" effectively, and Mr. Simmons gave fine vocal expression to "Siegmund's Love Song."

Pupils of Frank La Forge and Ernesto Berumen gave a concert at the Bowery Mission on the evening of March 26. Isabella de Angelis, contralto, sang two groups with assurance. Her voice is flexible and colorful. Austin Travers, tenor, disclosed a fresh, resourceful voice of wide range. In the aria from "Bohème" his high C was ringing and sustained. Neva Chinski and Helen Dalby, sopranos, each sang a group with taste and skill. Phil Evans was the accompanist.

Miss de Angelis and John Uppman, baritone, with Phil Evans at the piano, were heard on the La Forge-Berumen hour over WEAJ on March 28. Both sang in effortless style with excellent enunciation.

Progressive Series of Piano Lessons Demonstrated

A capacity audience of parents and teachers attended a demonstration of piano instruction as taught by the Progressive Series of Piano Lessons of St. Louis, Mo., in Steinway Hall on April 10.

Mrs. Natalie Hawley, Long Island representative of the society, briefly outlined the work, and then introduced as demonstrator Hilda Forsberg, who for many years was demonstrator and teacher in the Progressive College in St. Louis, and at the normals given by the society at Washington University, Philadelphia and Cornell University.

The ease with which the children followed the work, step by step, touching upon rhythm, theory and melody writing, pleased the audience. Each child was given the opportunity to apply the

knowledge gained in class by performing a piano piece. The program ended with a rhythm orchestra playing a Polish Dance.

Liebling Artists Fill Engagements

Numerous singers from the studios of Estelle Liebling have been heard in various fields recently. The following appeared in concert at the Federation Settlement on April 17: Paul Cadieux, tenor; Charles Cottrell, baritone; Rutha Dyal, soprano; Ruth Hearin, soprano; Lois Hood, coloratura soprano; Sarah Kaufman, mezzo; Wilma Miller, coloratura soprano; Maude Runyon, mezzo-soprano, and Frances Shagan, soprano.

Ruth Hearin, soprano, sang at the Capitol Theatre during the week beginning April 3. Sue Read, soprano, was one of the soloists on the Halsey-Stuart Playhouse hour on April 5.

The following were soloists on station WPCB every Saturday during the month of April on the Jewish Federation hour: Lois Hood, Ruth Fee, Sarah Kaufman and Maria Tover. Miss Hood sang at a concert given by the Junior Federation on April 12.

Elinor Marlo, mezzo-soprano, was engaged to sing the roles of Siebel in "Faust," Berta in the "Barber of Seville" and Nancy in "Martha" for a period of two weeks beginning April 5 with the DeFeo Opera Company in Canada.

Constance Carpenter, recently returned from England, has been engaged for a prominent part in the "Third Little Show." Sara Jane will also be in that revue.

Beatrice Belkin, coloratura soprano of the Metropolitan Opera, will be a soloist at the Worcester Festival on May 8. Miss Belkin and Mr. Cadieux were heard at a concert at the Hotel Astor on April 20.

Mr. and Mrs. Mannes Heard in Concert

There was a gala event at the David Mannes Music School on the evening of April 6, when Mr. and Mrs. Mannes, sonata recitalists, and their son, Leopold, gave a concert for the benefit of a distinguished former member of the school's faculty. This was the first time in several years that Mr. and Mrs. Mannes have appeared in a public recital, repeating the rare evenings of chamber music which brought them before the public for over twenty-five years, and was also the first occasion of a family concert.

David and Leopold Mannes played the Schumann A Minor Sonata, Op. 105, after which David and Clara Mannes were heard in the Beethoven G Major Sonata, Op. 96. Mr. Mannes and his son concluded the program by a performance of the César Franck Sonata.

Florence Turner-Maley Pupils Sing Over Radio

Several singers from the studio of Florence Turner-Maley are active in church work, on the radio, and on the stage.

Michael Romano, tenor soloist at the Church of the Nativity, Ozone Park, L. I., sang for the Democratic Club of Jamaica, L. I., recently. Edwin Gard, tenor, was soloist at St. Ann's Church, Bronx, N. Y., on Palm Sunday, and gave a program over WMSG on April 19.

Mima Gard and Gladys Nolf, sopranos, sang numbers from Cadman's "The Golden Trail" over WMSG on April 10. Minnie Dietch, contralto, and Stephen Clanny, baritone, were heard at the Hotel Plaza on April 19. John Patrick, bass, is singing at Holy Trinity Church, Brooklyn.

Jack Fago, baritone, and John Scioetino, tenor, are appearing with success in Gershwin's musical comedy, "Girl Crazy." Betty Lancaster has been playing the lead in "The Little Princess."

Maude Douglas Tweedy Holds Fourth Class Recital

Maude Douglas Tweedy held her fourth class recital of the season at her studios on March 9. The pupils and artist-pupils who sang were: Elizabeth Parchinger, Marjorie Harris, Eda Brooks, Florence Paul, Vera Howell, Jeanne Palmer Soudeikine, sopranos; Florence Roetger, mezzo-soprano; Marie Carlson, contralto; Hubert Bentley, Howard Tompkins, Giovanni Morelli, Edward Donnellan, tenors; John Roberts, baritone, and Duane Ellingham, boy alto.

Pupil of Alice Bates Rice Heard in Swedish Songs

BOSTON, April 20.—Effie Carlson Lundin, artist-pupil of Alice Bates Rice, of this city, sang a program of Swedish songs for the German Society of Tufts College recently.

In Chicago Studios

De Paul University Musical Forces Heard in Concerts

CHICAGO, April 20.—The De Paul University Music Club gave a concert and supper-dance at the Congress Hotel on March 28. Compositions of Sebastian Victor Tufigno, member of the violin faculty, were given first performances. They included a Trio, played by the composer, his brother, Anthony Tufigno, and Herman Klum, and a Violin Sonata played by Ruth Breyspraak.

The concert served as an informal debut for Joan Arthur, in private life Lucille Becker, sister of Arthur C. Becker, dean of the school of music. Miss Arthur sang songs of Gluck, Debussy, Homer and LaForge, and recited Lindsay's "Congo." Mr. Becker was heard in a Chopin Polonaise. The arrangements were in charge of Ruth Anis, president of the club, Eleanor Reinhardt, Helen Novak, Barbara Sieben, Ruth Breyspraak, Anne Curley, Frances O'Brien, Mrs. Monica Bast Boggs, Mrs. John Thome and Blanche Van Buren.

A program of compositions by Leon Stein, composition student of Arthur C. Becker, was presented at the De Paul Theatre on March 25. Those participating were Ralph Ambrose, Edward Goodmann, George Sopkin, Harold Kupper and Kennedy Griffith.

Gunn School Pupils Heard in Chicago Concerts

CHICAGO, April 20.—Two students of the Gunn School appeared in a joint recital at Kimball Hall recently. Helen Adams, pupil of Cleo Munden Hiner, played a Bach suite, a Beethoven sonata and a group of Chopin compositions. Oscar Chausow, violin pupil of Amy Neill, played two groups of miscellaneous works.

Robert J. Ring presented the students of his piano ensemble class in a program of two-piano compositions on March 14. Those taking part were Blanche Sosnovik, Diana Montedoro, Fanny Goldberg, Nadejda Remenchik, Cornelia Lessek, Vera Sahlroot, Betty Trowe, Dorothy Bloom and Bessie Singer.

Ellen Kinsman Mann Gives Reception for Ebba Sundstrom

CHICAGO, April 20.—Ellen Kinsman Mann gave a tea in honor of Ebba Sundstrom, conductor of the Woman's Symphony, on April 6 in her studio. Mrs. Mann left immediately afterward for Farmington, Ill., where she was to act as judge in a vocal contest held in the Farmington High School. Anita Foster, soprano, a pupil in the Mann Studios, sang for the Englewood Woman's Club on March 14 and at the Third Unitarian Church March 15.

M. M.

WINNIPEG HAILS MASSED CONCERT

Holst's "Hymn of Jesus" Given by Choral Forces and Orchestra

WINNIPEG, April 20.—The Winnipeg Male Voice Choir and the Philharmonic Choir, assisted by an orchestra composed of members of the Winnipeg Symphony, under Peter Temple, gave two fine performances in the Playhouse Theatre on recent evenings. The programs featured Holst's "Hymn of Jesus" and Parry's "Blest Pair of Sirens." The orchestra played Mozart's E Flat Symphony; the "Siegfried Idyll" of Wagner; "On Hearing the First Cuckoo in Spring" by Delius, and a work by Debussy. The concerts were given under the management of the Men's Musical Club.

A very interesting program was given by the Junior Orchestra, under the leadership of P. Graham Padwick, in the Playhouse Theatre, recently. W. Davidson Thomson, baritone, was the assisting artist. The Schumann Quintet, Op. 44, was given by Ruth Campbell, piano; Irene Diehl, first violin; Allan Murray, second violin; Kenneth Quast, viola, and Hazel Carson, 'cello. The work of the young musicians was enjoyed by the large audience. Alfred Zimmerman conducted two numbers. Helen M. Thomson and Gladys Miller were the accompanists.

Present "Princess Ida"

The University of Manitoba Glee Club, under Ronald Gibson, gave three performances of Gilbert and Sullivan's "Princess Ida" in the Playhouse Theatre recently. Mrs. C. C. Sinclair was the director. Dorothy Mudge portrayed the title role, and Norman Elwick was Hilarion.

Great interest has been shown in the return visit of the children of His Majesty's Chapel Savoy Choir. The choir, under Clarence Borrow, gave four concerts in the Playhouse Theatre on March 19, 20 and 21, with a matinee on March 21.

Cornelius van Vliet, 'cellist, was the

guest artist with the Women's Musical Club recently in the Fort Garry Hotel concert hall. The program included a Sonata in F Major by Porpora; Variations on a Theme from Mozart's "Magic Flute" by Beethoven; and other works. Fred M. Gee was the accompanist.

The Hart House String Quartet of Toronto, composed of Geza de Kresz, Harry Adaskin, Milton Blackstone and Boris Hambourg, gave a very fine program under the auspices of the Women's Musical Club in the Fort Garry Hotel.

Gives Second Recital

Paul Robeson, bass-baritone, gave the seventh and closing program of the Celebrity Concert Series in Central Church recently. The entire house was sold out two weeks in advance. Lawrence Brown was the accompanist. Mr. Robeson, to meet the public demand, gave a second recital.

Madeleine Grey, French mezzo-soprano, was the guest artist of the Women's Musical Club at the Fort Garry Hotel Concert Hall.

William Heughan, bass, assisted by Maud Bell, 'cellist, and Gladys Sayer, pianist and accompanist, gave a successful concert in the Playhouse.

MARY MONCRIEFF

Alfred Troemel and Manhattan String Quartet Give Recital

Alfred Troemel, violinist, and the Manhattan String Quartet, composed of Rachmael Weinstock, Harris Danziger, Julius Shaier and Oliver Edel, gave a recital at Mr. Troemel's studio on March 22 before a large audience, which included a number of prominent musicians. Mr. Troemel played Brahms's Sonata in D Minor; Beethoven's Concerto in D Major, with Mrs. Troemel at the piano and the string quartet playing the accompaniment, three numbers by de Falla and Kreisler's "Tambourin Chinois." Artistry and sterling musicianship were revealed in his presentation of these works. B.

Coast Managers Enter Extended Field as NBC Branch Representatives



Lois Steers, Portland Impresario, Head of the Firm of Steers and Coman, Pacific Northwest Representatives of the NBC Artists' Service

PORTLAND, ORE., April 20.—In commenting on the appointment of Steers and Coman to represent the NBC Artists' Service in the Pacific Northwest, Lois Steers, head of the firm, states that their principal activities will remain in the concert and booking field. No entrance into the broadcasting field is implied.

Steers and Coman have been engaged in managerial affairs for more than twenty-five years. While their headquarters are in this city, the territory they have covered has been very wide, extending into Canada. Attractions have been booked in Oregon, Washington, Idaho, Utah and British Columbia.

Juilliard School Concert to Present Works of Three Native Composers

Works by Ulric Cole, Vittorio Giannini and Antonio Lora have been chosen by Rubin Goldmark, head of the composition department at the Juilliard Graduate School, for presentation in the fourth annual invitation concert of chamber music, to be given in the Town Hall on the evening of May 5. Miss Cole will play the piano part in her Suite, assisted by Charles Lichter, violinist, and Katherine Fletcher, 'cellist.

Mr. Giannini, as violinist, will present his Quintet, assisted by Sascha Gorodnitzki, pianist; Solomon Deutsch, violinist; Paul Rabinoff, violist, and Miss Fletcher, 'cellist.

Mr. Lora will be represented by a Trio for piano, violin and 'cello and a group of songs, which will be sung by Catherine Field.

George Copeland Heard in Concert at Home of Cobina Wright

George Copeland, pianist, who sailed for Europe on the Lafayette on April 21, appeared in a farewell concert at the home of Cobina Wright, soprano, on April 20. Mr. Copeland's program consisted of compositions by Corelli, Bach, Chopin, Satie, Ravel, Debussy, Mompou, de Falla, Pittaluga, Nin and Albeniz.

CHICAGO PLAYERS IN VIVID EVENTS

Horowitz Causes Furore with Effective Playing in Liszt Work

CHICAGO, April 20.—The appearance of Vladimir Horowitz as soloist at the Chicago Symphony concerts of April 10 and 11 drew capacity audiences. Mr. Stock conducted the following program:

Dramatic Overture, "Melpomene"....Chadwick
Symphony No. 3 in B Minor ("Ilia Mourometz")....Gliere
Concerto No. 3 in D Minor....Rachmaninoff
Mr. Horowitz

Mr. Horowitz's performance of Rachmaninoff's Third Concerto, in which he made a sensational debut here three seasons ago, remains a unique experience of concert-going.

Gliere's highly flavored "Ilia Mourometz" had not been heard for some seasons here. It was a welcome revival. The Chadwick overture served as a memorial of the composer's recent passing, though deserving, as a sound and distinguished piece of work, a hearing under any circumstances.

Concerto Is Impressive

Mr. Horowitz was again the soloist at the final concert of the Tuesday series, on April 14. The program:

Passacaglia and Fugue in C Minor....Bach
(Transcribed for modern orchestra by Frederick A. Stock)
Dance of the Happy Spirits, from "Orfeo"....Gluck
(Flute obligato by Ernest Liegl)
"Thus Spake Zarathustra".....Strauss
Concerto No. 2 in A Major.....Liszt
Mr. Horowitz

This was Mr. Horowitz's first American performance of Liszt's second and infinitely better concerto. For the first time in our experience the work stood forth in its full stature, being played with a broad grasp of detail which gave it coherence, and with a remarkable comprehension of Liszt's sardonic humor. The customary furore took place at the close. To everybody's delight, Mr. Horowitz reseated himself at the piano and played the last movement of the Tchaikovsky Concerto.

During the past two seasons Mr. Stock has delved deeply into the possibilities of "Zarathustra," the Strauss work being one of the most striking numbers in his repertoire. The Gluck was exquisitely done and the Bach passacaglia, whatever reservations one must make as to some details of Mr. Stock's transcription, superbly played.

New Bach Transcription Heard

At the concerts of April 3 and 4, Mr. Stock conducted the following program:

"Good Friday Spell" from "Parsifal"....Wagner
Symphony No. 7 in E Major....Bruckner
Prelude and Fugue ("St. Anne's") in E Flat Major....Bach
(Transcribed for modern orchestra by Frederick A. Stock)
(First Performance)
"Death and Transfiguration".....Strauss

The mood of the Lenten season was amply celebrated in the opening and closing numbers of this program. Perhaps it was still further to stress the idea of penance that the conductor added Bruckner's Seventh Symphony to the list. At least, to a great many hearers this hour-long variation on Wagnerian ideas proved a severe mortification.

Mr. Stock's new transcription of Bach's "St. Anne's" prelude and fugue was hailed with considerable popular acclaim. At the Saturday night concert the conductor was forced to respond with a little speech. The transcription is dedicated to Eric DeLamar-ter.

ALBERT GOLDBERG

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CON- GRESS OF AUGUST 24, 1912.

OF MUSICAL AMERICA, published semi-monthly at New York, N. Y., for April, 1931.

COUNTY OF NEW YORK } ss.
STATE OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Majeski, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MUSICAL AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Musical America Corp., 113 West 57th Street.

Editor, A. Walter Kramer, 113 West 57th Street.

Managing Editor, none.

Business Manager, John F. Majeski, 113 West 57th Street.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is . . . (This information is required from daily publications only.)

Sworn to and subscribed before me this 8th day of April, 1931.

JOHN F. MAJESKI,
Notary Public.
(My commission expires March 30, 1932.)

Austro-American Conservatory Plans Third Session

Noted Authorities in Many Fields of Music to Be Members of Faculty of Summer School at Mondsee in Picturesque Austrian Salzkammergut—American Teachers Are Staff Members—Visits to Leading European Festivals and Music Centres Planned

NOT an experiment but an established Summer school of fine arts of the highest rank, the Austro-American Conservatory on the shores of beautiful Lake Mondsee, situated at the base of the Alps in Southern Austria, will open its hospitable doors to American and European students for its third season in July and August.

The conservatory is again headed by Dr. Wilhelm Kienzl, noted composer, as president; Dr. Paul Stefan, author and critic, as director of music, and Katherine Buford Peeples, of the music faculty of the University of Redlands, Cal., as founder, vice-president and American executive.

Under the patronage of the Governor of Upper Austria and with the support and cooperation of the Hon. Gilchrist Baker-Stockton, American Ambassador to Austria, and the Hon. Edgar Prochnik, Austrian Minister to Washington, the school offers courses under some of the greatest living pedagogues.

Celebrities on Faculty

Arnold Schönberg will lecture next Summer on his celebrated theory of twelve-tone harmony. Bela Bartok will also teach at Mondsee next Summer. Anton von Webern, composer, a pupil of Schönberg, and Rudolf von Laban, outstanding authority on the modern dance, are other members of the faculty.

Dr. Lothar Wallerstein, chief régisseur of the Vienna State Opera, will give three lectures on "Fidelio," "Marriage of Figaro" and "Rosenkavalier." Operatic students of the conservatory will be permitted to witness and also to take small parts in the rehearsals



Arnold Schönberg, Who Will Lecture on His Twelve-Tone System of Harmony at the Austro-American Conservatory in Mondsee

for the Salzburg Festival, which will be of especial interest this year because of the commemoration of the 175th anniversary of Mozart's birth in that city.

A feature of the third Summer session will be an automobile tour of leading European music centres under the direction of Miss Peeples, for which students at the conservatory will be eligible.

Other outstanding personages listed on the faculty of the conservatory are:

The members of the noted Roth Quartet, Feri Roth, first violin; Jenő Antal, second violin; Ferenc Molnar, viola and Albert Van Doorn, cello; Richard Buhlig, pianist; Friedrich Buxbaum, Austrian cellist, long a member of the Rosé Quartet; George Castelle, American tenor; Virginia Castelle and Charles Cooper, American



Bela Bartok, Noted Modernist Composer, Who Will Be a Member of the Faculty at the Mondsee School This Summer

pianists; Grete Gröss, solo dancer in the Max Reinhardt festival plays; Tona Hermann, teacher of singing; Florence Lamont Hinman, American voice teacher; Herman Kaplan, professor of violin at the Scharwenka Conservatory in Berlin; Cesia Kaufler, concert pianist; Eunice Kettering, fellow of the American Guild of Organists, and Walter Klein, author and composer.

Also Rosina Lhevinne, pianist, of the Juilliard Graduate School faculty in New York; Leskowitz-Tandler, solo harpist with the Mozarteum Orchestra; Theo Lierhammer, lieder and oratorio singer; Elizabeth Alexander Major, professor of voice for many years at the Music Lyceum, Amsterdam; Oskar Martold, voice teacher; Marie Prentner, pianist former assistant to Leschetizky; Professor Schmiedl, professor of conducting at the National Conservatory at Frankfurt; Franz Schuts, professor of organ at the National Academy, Vienna; Bruno Seidhofer, interpreter of modern organ compositions; Edith Walcher, ballet mistress of the Barmen Opera; and Paul Weingarten, professor at the National High School of Music in Vienna.

ROCHESTER FESTIVAL TO INCLUDE NEW OPERA

American Music to Be Featured in Eastman School Events

ROCHESTER, April 20.—As a feature of its tenth scholastic year, the Eastman School of Music will give a festival of American music in May. The Eastman School Orchestra and Chorus, Dr. Howard Hanson and Samuel Belov, conducting, will appear on two of the programs.

The opening concert in the Eastman Theatre, on May 19, by the chorus and

orchestra, will include Dr. Hanson's "Lament for Beowulf," "The Fallen Star" by David Stanley Smith, and two works by Horatio Parker, "The Kobolds" and "Harold Harfargar."

An afternoon program of American chamber music will be given in Kilbourn Hall on May 20 by the Sinfonia, the Hochstein String Quartet, and the Woodwind Quintet of the school.

In the same hall on the following evening a program of native works will be given by the orchestra of the American Composers' Series, conducted by Dr. Hanson.

The world-premiere of "The Marriage of Aude," an opera by Bernard Rogers, and a Choral sextet by William Grant Still will be given in the Eastman Theatre on the evening of May 22.

Compositions of Benelli Heard

A concert of compositions by Sandro Benelli was given in honor of Beniamino Gigli, under the auspices of the Italian Consul General, at the Hotel Pierre on the afternoon of April 9. A capacity audience filled the large ballroom to hear Eleanora La Cava, soprano; Adelina Masino, violinist; Grace La Mar, contralto, and Lillian Rehberg, cellist, in works by the composer.

Mr. Gigli closed the program, singing by request Mr. Benelli's "Dormi, Piccino," which was enthusiastically received.

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Invention Develops Single Control for Organ

CINCINNATI, April 20.—A device placing all the resources of an electric action organ under one control has been invented by John Carlyle Davis, of Wyoming. The invention does not interfere with the independent use of stops or pistons, but is designed to simplify the organist's task in regard to mechanical manipulation. Letters patent have been granted, and Mr. Davis has been asked to install his contrivance on the organ in New Thought Temple. He has also invented a piano action in which the key touch remains the same, but in which the escapement and lifting of the dampers is effected electrically.

ITHACA SCHOOL GIVEN COLLEGIATE CHARTER

Conservatory to Be Known in Future as Ithaca College—Courses Will Be Reorganized

ITHACA, April 20.—The Ithaca Conservatory and Affiliated Schools were granted a new charter at a recent meeting of the board of regents of the University of the State of New York. The name and status of the institution will be changed to that of Ithaca College, devoted to music, drama and physical education.

A reorganization of the courses offered is now in progress, which will give greater degree-conferring privileges.

Ithaca Conservatory was founded forty years ago by W. Grant Egbert. Next year the institution will observe its fortieth anniversary.

Reynaldo Hahn conducted the Paris Symphony in a concert for the benefit of aged musicians recently, when his Concerto for piano was given its first performance. Magda Tagliafero was the soloist.

ALICE MOCK

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Passed Away

Paul Antonin Vidal

PARIS, April 10.—Paul Antonin Vidal, composer and conductor, died at his home here yesterday.

Mr. Vidal was born in Toulouse, June 16, 1863. He came to Paris as a young man and studied at the Conservatoire under Marmontel, Durand and Massenet, taking the first prize in harmony and fugue. In 1883 he won the first Grand Prix de Rome. After his return to Paris he occupied his time in teaching and composition, bringing out the ballets "Pierrot Assassin" and "Colombine Abandonnée" in 1888.

In 1889, he became chorus master at the Opéra, succeeding Taftanel. In 1894, he succeeded Mouzin as teacher of solfège at the Conservatoire and later, conductor of the Sunday concerts at the Opéra. In 1896, he succeeded Madier de Montjau. Ten years later he was first conductor there. In 1914, he was appointed first conductor at the Opéra-Comique.

Mr. Vidal's works cover various fields of composition. He composed incidental music for several plays, such as "La Reine Fiamette." He also wrote motets, a cantata, "Ecce Sacerdos Magnus," and made many arrangements of old music.

He was supervisor of musical instruction at the Conservatoire, an officer of the Legion of Honor, a member of the Institute de France and honorary president of the Society of Music Editors, Authors and Composers.

Laura Bellini

LEBANON, OHIO, April 20.—Laura Bellini, an operatic singer of a former generation, died here on April 13.

Mme. Bellini, who in private life was Laura Woolwine, was born in Lebanon in 1841, and after study in Milan, made her operatic debut in Paris, and sang in various European operatic centres. She also appeared in America. She was the Santuzza of the first performance in the United States of "Cavalleria Rusticana," at the Casino, New York, on Oct. 1, 1891.

Aubrey Leslie Harper

DALLAS, April 20.—Aubrey Leslie Harper, editor and publisher of the

Southwestern Musicale, official publication of the Texas Music Teachers' Association, passed away at a local hospital after a brief illness on April 4, his fifty-eighth birthday.

Mr. Harper was a native of Missouri and had been a resident of Dallas since 1899. The *Musical*, which he founded sixteen years ago, was for many years the official organ of the Texas Federation of Music Clubs. He is survived by his wife, Mrs. Flossie Lee Harper, and two daughters, Mrs. Audrey Stegall and Mrs. E. C. Howells. M. C.

Max Voight

Max Voight, for nineteen years a trumpeter in the orchestra of the Metropolitan Opera House, died in Bellevue Hospital on April 10, following a cerebral hemorrhage which attacked him during a performance of "Siegfried." Mr. Voight fell from his chair in the orchestra pit and was carried back stage, being taken later to the hospital.

Mr. Voight was born in Germany in 1876, and came to this country in 1903.

Thomas Vincent Cator

CARMEL, CAL., April 20.—Thomas Vincent Cator, composer, died at his home here of heart disease on April 9. He was forty-five years old. Mr. Cator was the originator of the auramodal scale, on which he based many of his compositions. His wife, and four children by a former marriage, survive.

Frederick Fischer

ST. LOUIS, April 20.—Frederick Fischer, assistant conductor of the St. Louis Symphony, died here on April 17 at the age of sixty-three. He was born in Munich, Bavaria, and came to St. Louis as a youth.

Orchestral Concerts

(Continued from page 12)

Dominus" and Waddington's "Salve Regina."

Deeply moving was the performance under Mr. Hadley's baton of the Siegfried funeral music, played in memory of George W. Chadwick, the American composer who died on April 4. Mr. Dunn returned to conduct the women's chorus in the excerpt from "The Flying Dutchman," and Mr. Hadley led his men during the remainder of the program. Miss Peters won prolonged ovations for her singing of her two arias. E.

Toscanini Gives Pizzetti Novelty

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Assisted by the Schola Cantorum, Hugh Ross, conductor. Carnegie Hall, April 16, evening. The program:

Sinfonia in D Major, Op. 18, No. 3 for

Double Orchestra... Johann Christian Bach

(First time in New York)

Symphony in G Minor... Mozart

Introduction to the "Agamemnon" of

Aeschylus... Pizzetti

(First performance)

Te Deum for Double Chorus and Orchestra

Verdi

Passacaglia and Fugue in C Minor

Bach-Respighi

Maestro Toscanini's penultimate program was not a happy one. It suffered from too great a diversity of idioms in its aim to present old and new choral music and unfamiliar and known orchestral works.

There is a lovely spirit in the music of Bach's son, which Signor Toscanini read exquisitely. But the piece is scarcely worth the effort. Of Bach's sons, Karl Philip Emmanuel is the greatly gifted, not Johann Christian.

The Pizzetti music is solid writing, with much melodic and harmonic interest. Cleverly made, it loses much by the omission of violas and cellos in the instrumental apparatus. We doubt if it would wear well. In it the chorus sounded strained, as it did in the Verdi

work, in which its high B natural was unfortunately flat.

Signor Respighi's version of Bach sounds more bombastic and over-orchestrated at each hearing. The final measures are everything that a Bach transcription should not be. May we once more recommend to the great conductor the transcription by Heinrich Esser, which is truly Bachian in conception?

The performance of Mozart's tenderest symphony was as disappointing as the "Jupiter" last season. Warm and sonorous where it should have been delicate and transparent, it lacked in grace and chiseling of line. Mozart and Haydn, so often spoken of together, are in point of fact very different. Thus Signor Toscanini, who is a most eloquent interpreter of Haydn, finds himself less at home with Mozart, whose exquisite fragrance he fails to give us. The lovely Andante was played so quickly as to make it almost without appeal. A.

Final Philharmonic Symphony

The final concert of the season of the Philharmonic-Symphony was given in Carnegie Hall on the afternoon of April 19. Mr. Toscanini repeated numbers heard at the Thursday and Friday concerts, the D Major Symphony of Johann Christian Bach and the G Minor Symphony of Mozart. The third number was the "Don Quixote" of Strauss. Alfred Wallenstein, 'cellist, and Rene Pollain, viola player, were the soloists in the Strauss number. N.

New York Sinfonietta

The New York Sinfonietta, Quinto Maganini, conductor, was heard for the second time this season in the Roerich Museum on the evening of March 30.

A particularly striking feature of the program was a group of pieces by Johann Sebastian Bach and four of his sons. These included the master's "Sleepers, Awake!" a fugue for strings,

an Andante from the sonata for flute alone, an Allegretto for oboe, clarinet and bassoon and an Allegro for strings. Following this was an interesting performance of Haydn's "Queen of France" Symphony.

Dr. Leigh Henry, English conductor-composer, led his own Cymric Legend-Suite which was written in honor of Princess Elizabeth of York. The suite, consisting of five sections all of Welsh character, was well received. Mr. Maganini then conducted pieces by Stoesel and Whithorne and the first performance of his "Elegy in a Negro Night Club." The program closed with Lanner's "Die Schönbrunner." Mr. Maganini was well received throughout the concert and was much applauded. J.

Concerts and Recitals

(Continued from page 32)

Columbia University Glee Club

The Columbia University Glee Club gave its annual concert in the Town Hall on the evening of April 17. Richard Gore, pianist, and Stewart Moore, 'cellist, were soloists, with Lowell P. Beveridge conducting.

A group of sixty voices gave rhythm and volume to four choruses from Gilbert and Sullivan's "Patience." Other selections included glees of Percy Grainger, Coleridge-Taylor, Elgar, Callcott and Delius, as well as old German, Russian, English, Scotch and Irish folk songs.

In ending the program the club offered a popular group of campus songs the spirit of which sent the alumni and undergraduate audience away with thoughts of a very enjoyable evening. D.

Guido Guerrini, director of the Conservatory of Florence, has completed a three-act opera.

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\$45,000 RAISED FOR CAPITOL ORCHESTRA

Washington Plan Receives New Impetus—\$2,500 More Needed

WASHINGTON, April 20.—Organization of a symphony orchestra in this city has received a fresh impetus. Following a meeting held in the home of Mary Howe, patron of music, it is announced that \$45,000 has been subscribed toward a guarantee fund of \$47,500. Should the balance not be assured by June 1, the project will be dropped.

The plan includes a membership of seventy-five players, chiefly Washington musicians, with Hans Kindler as conductor. Eight symphonic, eight popular and eight children's concerts in rotation are under discussion for a season of eighteen weeks. It is also intended to arrange dates so that visits of orchestras from other cities will not be interfered with.

Committee Elected

Robert V. Fleming, president of the Riggs National Bank, has been elected treasurer. Members of the finance committee are Walter Bruce Howe, chairman; George Hewitt Myers, Cocoran Thom and Myron Whitney. Katie Wilson-Greene is named as manager, with George F. Paul as manager of the personnel.

As the late Nicholas Longworth was active in support of the movement to establish an orchestra in Washington, it is planned to incorporate a memorial to him in the foundation arrangements.

DOROTHY DE MUTH WATSON

Recital Given for Benefit of Concert Dancers' League

For the benefit of the Concert Dancers' League, a recital was given in the Morris Studios on a recent afternoon.

Three groups of songs by Charles Haubiel were featured on the program. These included "Night and the Mountain," "Swallows at Dawn" and "Song of the Day" in the first group and "Love Hidden," "Plaint" and "Elegy." Both groups were sung by Louise Stallings, soprano. Later, a group of "Sea Songs" by Mr. Haubiel was sung by Enzo Aita, tenor. Another work of interest given on the program was a Sonata for violin and piano by Harold Morris, played by Loris Gratzke and Mr. Morris. Mary Morley, pianist, was also heard in numbers by Debussy and Chopin.

Strauss Conducts Revision of "Idomeneo"

THE revised version of Mozart's opera, "Idomeneo," with score arranged by Richard Strauss and a new libretto by Lothar Wallerstein, had its premiere at the Vienna State Opera on the evening of April 16, with Strauss conducting. Wallerstein had charge of the staging. Leading roles were sung by Elisabeth Schumann, Maria Nemeth, Mme. Hadrabova, Josef Kalenberg and Richard Mayr.

A complete review of the premiere will be published in a later issue of MUSICAL AMERICA.

Conductor Greeted by Royal Auditor



Dr. Erich Salomon, Berlin

Elizabeth, Queen of the Belgians, Who Is an Enthusiastic Music Lover, Was an Interested Auditor at a Concert Conducted Recently by Wilhelm Furtwängler, with the Berlin Philharmonic. After the Concert She Received the Musician and Expressed Her Appreciation in Person

"Lindbergh's Flight" by Weill Is Novelty in Stokowski Concerts

PHILADELPHIA, April 20.—Two novelties figured on the April 4-6 programs of the Philadelphia Orchestra, Kurt Weill's "Lindbergh's Flight" and the Prelude to Ruth Deyo's "The Diadem of Stars," both presumably heard for the first time in the United States. Mr. Stokowski gave the former work as the novelty of his final broadcast of the season, on April 5.

The Weill cantata for soli, chorus and orchestra, with libretto by Bert Brecht, was written avowedly with a twofold function, as a piece of newspaper reporting and as a work to be sung by children's schools. The orchestral and vocal requirements place it far above even the average conservatory students. It required the services of the Philadelphia Orchestra, the skilled Mendelssohn Club, trained by its leader, Bruce Carey, and such soloists as Paul Althouse, James H. Davies and William Simmons to perform it.

National characteristics of nervous tension and haste seem to underlie the rather monotonous music, which varies from an almost classical manner to jazz, with plenty of modernistic harmonization. Perhaps some of the impression is due to the English—or rather American—translation by George Antheil of the German text, which abounds in colloquialisms. Lindbergh's monologues have the simplicity which we have come to associate with his character. The personifications of the

fog, the snow, the threat of conquering sleep, the city of New York, all have something in them of the elemental.

Miss Deyo's prelude is from her music drama of ancient Egypt, in three acts, prologue and epilogue, to a text by Charles Dalton, completed in Cairo in 1930 and as yet unproduced. The prelude has much dignity and is orchestrated skillfully. For his other numbers Mr. Stokowski played the customary Eastertide fare of the "Charfretag" music from "Parsifal" and Rimsky's "La Grande Pâque Russe."

New Orchestra Heard Again

The newly organized Pennsylvania Symphony gave its third concert on April 1 in Scottish Rite Temple, with Raymond Vetter as guest conductor. Large audiences are responding to this endeavor of local musicians to provide employment for their members. Mr. Vetter conducted two symphonies, the Haydn "Surprise" and the Schubert "Unfinished," and the overtures to "Oberon" and "Tannhäuser," the latter especially well done.

Ruth Page gave the Sunday evening program at the Penn Athletic Club, on March 26. Her most unusual dance was "Ballet Scaffolding" to music by Prokofiev, a stylized exposition of the classical routine. Another novelty was a pair of dances of the Dutch East Indies.

W. R. MURPHY

DETROIT STIRRED BY BACH PASSION

Gabrilowitsch Conducts Annual Performances by Large Chorus

DETROIT, April 20.—The most impressive and beautiful events of the local music season were the two annual performances of Bach's "St. Matthew Passion" given under Ossip Gabrilowitsch's baton at Orchestra Hall on April 1 and 2. The participants were the Detroit Symphony and Symphony Choir; the Madrigal Club and the Orpheus Club, led by Charles Frederic Morse, and the Boys' Choir of Christ Church, under Beecher Aldrich. The soloists were Margaret Matzenauer, contralto; Jeannette Vreeland, soprano; Richard Crooks, tenor; Nelson Eddy, baritone, and Fred Patton, bass. Chandler Goldthwaite was at the organ.

The stage was hung in black. The soloists, the choir and most of the audience, acceding to Mr. Gabrilowitsch's request, were dressed in dark-hued garments. It had been requested that the audience abstain from applause.

Victor Kolar, associate conductor of the orchestra, who is also the leader of the symphony choir, was responsible for the excellent training of the choristers during the Winter months.

Rabaud Work Introduced

Ilya Schkolnik, concertmaster of the Detroit Symphony, made his second appearance of the season as guest conductor, at the twenty-second "pop" concert on April 4. He lent an interesting personal touch to the interpretations and won considerable praise for his conducting. The major number was Beethoven's Seventh Symphony, which was given a spirited reading.

A first performance at these concerts was Rabaud's "La Procession Nocturne." The rest of the program included the Overture to Mozart's "Marriage of Figaro," the Andantino and Scherzo from Tchaikovsky's Fourth Symphony, the Scherzo from Mendelssohn's "A Midsummer Night's Dream," and the Hungarian March from "The Damnation of Faust" by Berlioz.

Frank Bishop, local pianist, was the soloist at the "pop" concert of March 28, playing the Symphonic Variations of César Franck. Mr. Bishop gave a thoroughly convincing reading of the difficult score, winning many recalls. Mr. Gabrilowitsch led the orchestra in the Overture to Schubert's "Rosamunde," the same composer's "Unfinished" Symphony, Wagner's "Siegfried Idyll" and Prelude to "Meistersinger."

Little Symphony in Debut

The American Little Symphony, the city's newest musical organization, made its debut on March 30, at the Ingleside Club, under the auspices of the music division of the New Century Club. The group of twenty players from the Detroit Symphony was organized and is led by Valbert P. Coffey, first viola player of that orchestra. The first program included the unfamiliar Fifth Symphony in B Flat Major of Schubert, a suite from Pizzetti's music to D'Annunzio's drama, "La Pisanella," and a Quintet for woodwind and horn by Leo Sowerby.

HERMAN WISE

"Kadja," an opera by Eduard Künneke, on a Russian subject, has just been given in Cassel with notable success.